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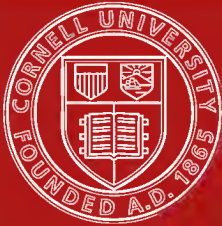
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THE COMEDIES, HISTORIES,  
AND TRAGEDIES OF MR. WILLIAM  
SHAKESPEARE

As presented at the Globe and Blackfriars  
Theatres, circa 1591-1623

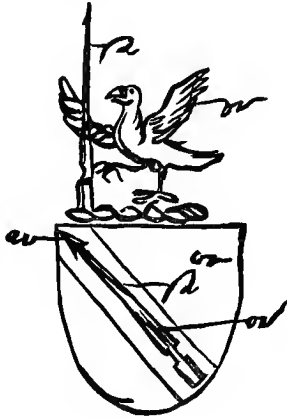
*Being the text furnished the Players, in parallel  
pages with the first revised folio text,  
with Critical Introductions*

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The Bankside Shakespeare

EDITED BY APPLETON MORGAN

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# The Bankside Shakespeare

VI.

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## MUCH ADOE ABOUT NOTHING



*(The Players' Text of 1600, with the  
Heminges and Condell Text  
of 1623)*

With an Introduction touching the influence  
upon the Shakespeare Plays of the Statute  
of James I. concerning "the  
Abuses of Players"

BY

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First Folios," etc.*

NEW YORK  
THE SHAKESPEARE SOCIETY OF NEW YORK  
1889

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## INTRODUCTION

### I.

MUCH ADO ABOUT NOTHING was the first of a series of brilliant comedies. It was printed originally in 1600 in the form of a quarto, by V. S. (Valentine Sims) for Andrew Wise and William Aspley. It is entered in the Register of the Stationer's Company on the 23d of August in that year. A previous reference to it, and the first we have of the play, is in the same Register under date of 4th August, 1600, when it is "to be staied."

There are two facts which enable us to form a very accurate opinion as to the date of the play. As it was published in August, 1600, and had, as the title-page informs us, "been sundrie times publikely acted," it must have been written previous to that time. The other fact is, Francis Meres in his *Paladis Tamia*, printed in September, 1598, a book that contains the most complete and accurate account of Shakespeare's writings up to that time, makes mention of twelve of the plays as being well known. In this list *Much Ado About Nothing* is not mentioned. To be sure, this is only negative evidence, but Meres has proven himself so exact and well informed a bibliographer that it is not likely he would have omitted this play if it had been in print. I think, therefore, we can assign as the date of the play some time between September, 1598, and August, 1600. Of the earlier editors whose opinion on this subject is of value, Steevens and Malone both thought the play was written in 1600. The later editors generally

accept that year. Mr. H. P. Stokes thinks "1599 or in the succeeding year."

THE TEXT.

None of the plays have come down to us in a more perfect condition than *Much Ado About Nothing*. In the Quarto we have it almost exactly as it came from the author's own hand, printed doubtless from the original manuscript, in the possession of, and belonging to, the Globe Theatre Company. In the Folio we have it as it was acted in his own theatre, under his own supervision, and with the revisions as to stage directions, distribution of speeches, etc., which would be suggested by his experience both as an actor and as a stage manager.

The variations between the text of the Quarto and that of the Folio are not many, or of great importance. The number of lines in each proves this, the Quarto having 2556, the Folio 2679. The lines of the former are longer, contain more words, than those of the latter. This accounts for most of the differences. The Folio has no material addition to the text as found in the Quarto. The only two variations worthy of consideration consist of the omission of two passages, which are found in the Quarto, and which were unquestionably in Shakespeare's MS. The first of these is: ". . . or in the shape of two countries at once, as a Germaine from the waste downward, all slops, and a Spaniard from the hip upward, no dublet."<sup>1</sup> Malone incloses this passage in brackets, and makes this comment: "Or, 'in the shape,' etc., to 'no dublet' were omitted in the Folio, probably to avoid giving any offence to the Spaniards, with whom James became a friend in 1604." Halliwell-Phillipps quotes this, and then adds: "Ca-

<sup>1</sup> Lines 1165-1167 inclusive.

pell ingeniously suggests that the passage was omitted because the Spanish match was on foot in 1623, but there is no doubt the First Folio was in type before that year.”<sup>1</sup>

Richard Grant White differs from Malone : “That part of the allusion to the aping of foreign fashions that time out of mind has been characteristic of the English race . . . is found only in the Quarto. It seems not to have been stricken out by the author ; for without it Benedick’s ‘foolery’ would be somewhat incomplete.”<sup>2</sup> Some lines of the Quarto (as 269, 270, 1584) are omitted in the Folio, doubtless unintentionally, owing to the carelessness of the printers, but the omission of this particular passage is accounted for by the fact that King James wished a marriage between his son and the Infanta of Spain, and for that purpose began a prolonged negotiation with the Spanish court. He would therefore be careful to avoid giving the Spaniards any offence, and instruct the proper officers to take out of any plays proposed for public representation anything which might bear an unpleasant construction.

The other passage to which I alluded is lines 1919-1922, Quarto, an examination of which will follow later.

In everything relating to what is technically known as stage business the Folio is the more correct. The Quarto is not divided into acts or scenes. The Folio has five acts, and Act I. has *Scena Prima*. The Folio has five more Exits than the Quarto.<sup>3</sup> The distribution of speeches in the Folio is more accurate. The punctuation, orthography, use of capital letters, in the Folio is an improvement on the Quarto. In these points, and these alone, is

<sup>1</sup> Halliwell-Phillips Edition, vol. iv. p. 119.

<sup>2</sup> Edition, vol. iii. p. 329.

<sup>3</sup> Folio lines 1041, 1149, 1326, 1652, 2410.

the Folio superior to the Quarto. There is not the slightest evidence that Heminge and Condell did any editorial work. They printed, not from the original MS., but from a copy of the Quarto, and, there is every reason to think, from the copy which had been in use in the theatre. In Quarto, line 805, the text is, —

*Enter prince, Leonato, Claudio, Musicke.*

And in line 812, —

*Enter Balthaser with musicke.*

The corresponding line in Folio (866) is, —

*Enter Prince, Leonato, Claudio, and Jacke Wilson.*

Jacke Wilson was undoubtedly the actor who assumed the character of Balthaser, and in the copy of the Quarto in the library of the theatre, and used as the prompter's book, a memorandum to this effect was probably made, which was followed by the printer of the Folio. The same is true in the case of the Constables, Quarto, 1902 *seq.* Here, instead of the characters, are printed the names of the actors, Cowley, Andrew, Kemp. In this instance, also, the Folio is only a reprint of the Quarto. I give preference to the text of the Quarto, believing that it was printed directly from the original MS. The Folio differs very little from that, and such differences in most cases are not the result of careful editorial revision, but are transcripts of alterations made in the theatre copy of the Quarto, and which were necessary for putting the play on the stage.

## II.

## THE STATUTE OF JAMES.

The Folio editors have in some instances altered passages in which occurs the name of God;<sup>1</sup> in others they have omitted them altogether. One of the latter is in this play, lines 1919-1922, Quarto.

*Both* Yea sir we hope.

*Kem.* Write downe, that they hope they serve God : and write God first, for God defend but God shoulde goe before such villaines :

Referring to these lines, Blackstone writes :—

“The omission of this passage since the Edition of 1600 may be accounted for from the Statute 3 James I. c. 21, the sacred name being jestingly used four times in one line.”<sup>2</sup> The statute referred to by the great jurist is important, not only for its immediate effect on the drama, but also as indicating the nature of the struggle then being waged for the suppression of the theatre. It is as follows :—

<sup>1</sup> “One reformation, indeed, there seems to have been made, and that very laudable: I mean the substitution of more general terms for a name too often unnecessarily invoked on the stage; . . . and their caution against profaneness is, in my opinion, the only thing for which we are indebted to the judgment of the Folio editors.”—STEEVENS.

“I doubt whether we are so much indebted to the *judgment* of the editors of the Folio edition for their caution against profaneness as to the Statute 3 Jac. I. c. 21, which prohibits, under severe penalties, the use of the sacred name in any plays or interludes. This occasioned the playhouse copies to be altered, and they printed from the playhouse copies.”—BLACKSTONE, quoted by Malone. Edition 1821, vol. i. p. 112.

<sup>2</sup> Blackstone was fond of annotating Shakespeare. *Vide* “Corrections of Shakespeare’s Text by Sir Wm. Blackstone, etc.” *Shakespeare Society Papers*, 1844, Art. xxii. p. 96 *seq.*

## CAP. XXI.

AN ACT to restrain the Abuses of Players.

For the preventing and Avoiding of the great Abuse of the Holy Name of God in Stage-plays, Enterludes, May-games, Shews, and such like; Be it enacted by our Sovereign Lord the King's Majesty, and by the Lords Spiritual and Temporal, and the Commons, in this present Parliament assembled, and by the Authority of the same, That if at any Time or Times after the End of this present Session of Parliament, any Person or Persons do or shall in any Stage-play, Enterlude, Shew, May-game, or Pageant, jestingly or profanely speak or use the Holy Name of God, or of Christ Jesus, or of the Holy Ghost, or of the Trinity, which are not to be spoken but with Fear and Reverence, shall forfeit for every such Offence by him or them committed Ten Pounds: the One Moiety thereof to the King's Majesty, his Heirs and Successors, the other Moiety thereof to him or them that will sue for the same in any Court of Record at Westminster, wherein no Essoin, Protection, or Wager of Law shall be allowed.<sup>1</sup>

Malone quotes the opinion of Blackstone approvingly.<sup>2</sup> From it no one, I think, will dissent. While it is undoubtedly correct, there is one fact which, so far as I know, has not heretofore been noted. The name of God, Lord, as referring to the Deity,<sup>3</sup> occurs in the Quarto sixty-six times. The Folio follows the Quarto exactly in sixty-two places. It omits the sacred name in but four instances, and these all occur in the passage under consideration. The statute of James would apply equally to the use of the name in any of the sixty-two places where it appears in the Folio. In them, as much as in this passage,

<sup>1</sup> *The Statutes at Large*, vol. iii., 1604-1698, 1 James I. to 10 William III. Official Copy in Astor Library. (*Cited as 3 Jac. I. cap. 21.*)

<sup>2</sup> Edition 1821, vol. vii. p. 123.

<sup>3</sup> The name occurs three times when not referring to the Deity:—

Quarto 1063. "O God of Love."  
 " 1206. "My Lord & brother."  
 " 2330. "The God of love."



is the name of God "jestingly or profanely" spoken. Why, then, should it be omitted in these four cases, in order to avoid a violation of this statute, and printed in sixty-two places where the statute would be equally transgressed? This statute was passed at the instigation of the Puritans. Their opposition to the theatre was, at this time, relentless and powerful. James, although he favored the theatre and hated the Puritans, thought it advisable to yield somewhat to them. Hence this law. But it was not strictly enforced. The Master of the Revels, probably by his direction, certainly with his approval, did not insist on a rigid compliance with it. Shakespeare's company at this time had a license from the king empowering them to act in any part of the kingdom. In this they were denominated "our servants." They thus became, and were afterwards known as, "The King's Players." His Majesty, therefore, would be likely to guard them against adverse legislation.

In addition, Shakespeare was on intimate terms with some of the most powerful men at court. The authorities in whose hands lay the power to execute this law were probably friends of the Globe Theatre Company. While, therefore, the Master of the Revels did not enforce this law strictly and expurgate the name of God every time it appeared in the play, he could not, out of regard to the Puritan opposition, entirely ignore it.<sup>1</sup> Hence he omitted the name of God four times out of sixty-six. Thus, like the "juggling fiends" in *Macbeth*, he "paltered" with the Puritans, keeping the letter of the law, although to a very limited extent, but violating

<sup>1</sup> Prynne, referring to the statute of James, writes: ". . . which is seldome or never put in execution, because few else but such who delight in blasphemy, and therefore are unlikely to prove informers against it, resort to stage-playes." — *Histrio-Mastix*, Part I. p. 109.

its spirit. This suggests the important subject of the Puritan effort to suppress the theatre, and of Shakespeare's attitude thereto, to a critical study of which, the remainder of this Introduction will be devoted.

### III.

#### THE PURITAN OPPOSITION TO THE THEATRE.

The first Act of Parliament for the control and regulation of the stage was passed in 1543. It was 34 and 35 Henry VIII. c. 1. It orders that no person shall "play in interludes, sing, or rhyme any matter" contrary to the doctrines of the Church of Rome. A proviso was added in favor of "songs, plays, and interludes," which have for their object "the rebuking and reproaching of vices, and the setting forth of virtue, and . . . meddle not with the interpretations of Scripture."

This was not against theatrical performances in general. It simply aimed to protect the national religion, at that time the Roman Catholic, from assault. This was so evident that it awakened alarm among the Puritans. Their feelings were voiced by Edward Stalbridge, who printed a letter (not published in England, as that would have been dangerous), dated Basle, entitled *The Epistle Exhortatory of an English Christian to his dearly beloved Country*. Referring to this statute, he writes, "So long as they played lyes, and sange baudy songs, blasphemed God, and corrupted men's consciences, ye never blamed them. . . . But sens they persuaded the people to worship theyr Lorde God aryght, according to hys holie lawes, and not yours seq," you have enacted this law. The Corporation of London about the same time began their efforts to suppress

the theatre. They objected to it, however, on different grounds. They believed it caused disturbances, corrupted manners, and was inimical to the good of the people. Previous to April, 1543, they adopted regulations for its total suppression within the city of London. Certain players belonging to the Lord Warden ignored this, and as a consequence were imprisoned, as the following record will show : —

ST. JAMES, 10th April, 1543.

Certayn Players belonging to the Lord Warden, for playing contrarye to an order taken by the Mayor on that behalf, were committed to the Counter.

From this time till the theatres were closed in 1647 there was, almost without cessation, a conflict on this subject between the Government on the one hand and the Lord Mayor and Corporation of London on the other. The latter made persistent efforts to keep plays and players out of the city. The former protected and encouraged them by every means in their power.

The statute of Henry was repealed by 1 Edward VI. c. 12, and a proclamation was issued in the third year of Edward VI. (1549) forbidding

any kynde of Interlude, Plaie, Dialogue, or other matter set furthe in forme of Plaie in any place publike or private within this realme seq.

The reason given in the proclamation for its issuance is that these interludes, plaies, etc., “contain matter tending to sedicion and contempnyng of sundery good orders and lawes seq.”<sup>1</sup>

The legislation up to this time had applied only to those players who were not attached to the households of noblemen. Many of the nobility had their

<sup>1</sup> Vide *Collection of suche proclamations as have been sette furthe by the Kynge's Majestie*. Printed by Richard Grafton, 1550.

own players, to whom they gave their personal patronage and protection. In June, 1551, the Privy Council issued an order prohibiting all such to act without a special permit. This restriction was shortly after very much relaxed. As a consequence, the natural reaction came, and greater license, both on the part of players and printers of plays, followed. This caused a proclamation to be issued in April, 1552, "for the reformation of vagabondes, tellers of newes, sowers of sedicious rumours, players, and printers without license," forbidding any one to play, or to print a play, without special permit from the Privy Council, under heavy punishment.<sup>1</sup> The cause of this action was not religious, but purely political. Mary ascended the throne in July, 1553, and the following month issued "A Proclamation for reformation of busy meddlers in matters of Religion, and for redresse of Prechars, Pryntars, and players." This stopped all public exhibition of plays for two years. Up to this time and during these two years, servants in households and players attached to great noblemen acted privately. The Star Chamber, Easter Term, 1556, issued strict orders to justices in every shire to repress even these plays. The Privy Council, this same year, commanded Lord Rich to put "a stop to a certain stage-play about to be played in Essex." It also ordered the servants of Sir Thomas Leek to be arrested and prevented from playing.

Mary died in 1558, and was succeeded by Elizabeth. On the 7th of April, 1559, she issued her proclamation, prohibiting plaies and interludes . . . "till Alhallowes tide next insuing." This was followed by another, on 16th of May, same year, forbidding per-

<sup>1</sup> "We find an order from the Privy Council for the release of a poet, 'which is in the Tower for making plays.'" — Fitzgerald's *History*, etc., vol. i. p. 35.

formance of plays and interludes, unless first licensed by the authorities. During the reign of Mary, plays which favored the Roman Catholic religion had been encouraged, while those which reflected upon it in the least degree were sternly suppressed. Under Elizabeth this was reversed. These two proclamations were the first-fruits of the new policy. During the next three or four years the actors seem to have been free from molestation. At least there is no record of any action against them on the part of the authorities. In 1563 there was a plague in London. This was caused, of course, by the wickedness of people in general, and of players in particular. The pious used it as a cause of attack upon the theatre. Archbishop Grindall urged the inhibition of plays for a year or longer. "The players he called an idle sort of people, which had been infamous in all good commonwealths. . . . He complained to the Secretary that God's word was profaned by their impure mouths and turned into scoffs." An unknown preacher, in the form of a syllogism, expressed the opinion of these good people thus: "The cause of plagues is sinne, if you look to it well, and the cause of sinnes are playes; therefore, the cause of plagues are players," which doubtless, to the religious men of the day, seemed unanswerable, logical, and true. We have no record of any results produced by these fulminations.

Players attached to houses of the nobility, being more or less protected from the annoyances and assaults to which the public actors were subjected, became so numerous that in 1572 it was necessary to pass a statute for their regulation and control. This was 14 Eliz. c. 5, which directed that unless they had a "license of two justices of the peace at least," they were to be treated as "rogues and vagabonds." In 1574 the Lord Mayor of London pro-

cured the passage of by-laws by the Common Council to regulate the performance of plays in the city. The Privy Council wrote to the Lord Mayor demanding the reason for this, so they could give answer to those players desiring to act there. Harassed by the Lord Mayor and the Common Council of the city of London, and by the justices of the peace in the counties, the players now appealed directly to the Queen. Elizabeth had absolutely no sympathy with the Puritan efforts to suppress the theatre. She enjoyed the drama. She listened favorably to this petition of the players. On the 7th of May, 1574, she granted the first royal patent to performers of plays,—to servants of the Earl of Leicester. It empowered the five persons named “To use, exercise and occupie the art and faculty of playing Comedies, Tragedies, Enterludes, Stage-plays,” for the recreation of the Queen and her subjects, in the city of London, and in any cities and towns throughout England. During the early years of Elizabeth’s reign, the day for acting at the theatres was Sunday. This license allows the patentees to play on Sunday, but specifies that it must be out of the hours of prayer. The Corporation of London had always claimed the right to regulate and control plays and players in the city. Notwithstanding this royal patent, they still maintained that right, and in 1575 passed an “Act of Common Council,” making it necessary for players to have a license from the Lord Mayor, and imposing other restrictions, before they could act in the city. The Privy Council ignored this. They granted passports to these players to go to London, and sent a communication to the Lord Mayor to permit them to act there. This was a contest between the court and the city; between the Privy Council and the Corporation of London. The latter seems to have been victorious.

They refused to recognize the passport of the Privy Council, or to permit the Queen's players to act in the city.<sup>1</sup> The players did not, at this time, continue their attempt to enter the city. Instead thereof they began to build three theatres in the suburbs, as near thereto as possible. One of these was in the liberty of the Blackfriars; another, known as "The Theatre," was in Shoreditch; the third, erected in the vicinity of the latter, was "The Curtain." These were probably finished in 1576. Up to this time the companies of players had been compelled to act in the yards of inns, or in buildings which were more or less unfit for the purpose, the use of which they could only obtain temporarily. Now, however, the drama had a home. This marks an epoch in its history. It now entered on a career of great prosperity, some idea of which may be drawn from "A Sermon preached at Paules Crosse on St. Bartholomew day, being the 24. of August 1578, by John Stockwood:" "Will not a fylthie playe with the blast of a trumpette sooner call thyther (to the country) a thousande, than an houres tolling of a bell bring to the Sermon a hundred? . . . Whereas, if you resorte to the *Theatre*, the *Curtaine*, and other places of playes in the citie, you shall on the *Lord's day* have these places, with many other that I can reckon, so full as possible they can throng." On January 13, 1583, being Sunday, the gallery in Paris Garden Theatre fell. Eight persons were killed. "The fruit of stage-playes is this," wrote Prynne, "that they draw downe God's fearfull judgements both upon their Composers, Actors, Spectators, and those Republiques that tolerate or approve them."<sup>2</sup> Here was a case in point. This, Prynne states, was

<sup>1</sup> *Vide* Petition from the Queen's Players to Privy Council, 1575, in Lansdowne MSS., No. 20.

<sup>2</sup> *Histrio-Mastix*, Part I. p. 553 *seq.*

“a just, though terrible judgement of God upon these Play-haunters and prophaners of his holy day.”<sup>1</sup> A petition was thereupon sent to the Lords of the Council to banish plays entirely from the city of London. They gave permission to do so on Sundays, but not on other days. In the same year, at the request of Sir Francis Walsingham, twelve actors were selected by the Queen and appointed her “Majestie’s Comedians and Servants.” “They were sworn the Queenes servants, and were allowed wages and liveries as groomes of the chamber.”<sup>2</sup> The opposition to the theatres promoted their prosperity; their audiences grew larger. Stubbes complained, “Mark the flocking and running to Theatres and Curtains, daily and hourly, night and day, time and tide, to see plays and interludes.”<sup>3</sup> The number of actors increased. A spy in the pay of Sir Francis Walsingham wrote to him, under date of January 25, 1586, stating that the number of players was “two hundred,” and that “the daylie abuse of Stage-Playes is such an offence to the godly, and so great a hinderance to the gospell, as the papists do exceedingly rejoyce at the bleamysh theareof, and not without cause,” for, he continues to state, while the churches were deserted, players and playhouses were prosperous.<sup>4</sup>

About this time began the famous Martin Marprelate controversy. This consisted of a series of anonymous tracts, issued by the Puritans, from a movable press, and directed against the Established Church; together with the replies thereto. Although they were not aimed at the theatre, yet the actors and dramatists allied themselves with the

<sup>1</sup> *Histrion-Mastix*, Fol., Part I. p. 557.

<sup>2</sup> Collier, *Annals*, etc., vol. i. pp. 254, 255.

<sup>3</sup> *Anatomy of Abuses*, 1583, p. 144.

<sup>4</sup> Harleian MSS., No. 286.



champions of the Establishment against their common enemy, the Puritans. Archbishop Whitgift engaged Lyly, Marlowe, Greene, Kempe, Nash, to assist him.<sup>1</sup> They brought to bear all their powers of wit, ridicule, sarcasm. The conflict became so bitter and fierce by 1589 that the government was compelled to check these men.<sup>2</sup> Thereupon the Lord Treasurer wrote to the Lord Mayor requiring him to stop all theatrical exhibitions within the city. This he gladly did, and accordingly the Lord Admiral's and Lord Strange's men were silenced.<sup>3</sup> In order to prevent a repetition of this offence on the part of the players, three commissioners were appointed in this same year, for inspecting and licensing plays in the city.<sup>4</sup> The Blackfriars theatre, originally built in 1576, was repaired, if not rebuilt, in 1596. This gave occasion to enemies of the drama to petition the Privy Council that the company be

<sup>1</sup> Lyly wrote: "Would those Comedies might be allowed to be played, that are penned, and then I am sure Martin would be decyphered, and so perhaps discouraged."

<sup>2</sup> Cf. Fleay, *Life and Works of Shakespeare*, p. 11 *seq.* Also pp. 101-103.

<sup>3</sup> On the fly-leaf of a book printed a few years before this, some one wrote the following epigram on this expulsion of the actors:—

THE FOOLES OF THE CITTIE.

List unto my dittye  
 Alas ! the more the pittye,  
 From Troynovaunts olde cittye  
 The Aldermen and Maier  
 Have drivn eche poore plaier :  
 The cause I will declaer.  
 They wiselye doe complaine  
 Of Wilson and Jacke Lane,  
 And them who doe maintaine,  
 And stablishe as a rule,  
 Not one shall play the foole  
 But they — a worthy scoole.

Collier, *Annals*, etc., vol. i. p. 231.

<sup>4</sup> Collier, *Annals*, etc., vol. i. pp. 275, 276.

prevented from completing the work. A counter-petition, signed by Heminge, Burbadge, Shakespeare, and others of the Lord Chamberlain's company, was forwarded to the Privy Council, requesting permission to proceed with the rebuilding. The latter seems to have met with a favorable response, as the work was continued and completed during the summer months, while the company was acting at "the Globe on the Bankside," their summer theatre. The Blackfriars was used only during the winter months. Elizabeth and her government had always been friendly to the players. She had frequent masks, revels, and plays presented at court. When visiting at the houses of her great noblemen, she was entertained with such exhibitions. Something seems to have occurred during the winter of 1597-8 to lead her to check them. At that time she granted licenses to two companies. These were the companies of the Lord Admiral and the Lord Chamberlain. They alone were allowed "to use and practise stage-plays." All others were interdicted. In 1599 Edward Alleyn and Philip Henslowe began to build the Fortune playhouse in Golding Lane. The Puritans immediately took steps to prevent this increase of playhouses, and at once sent a communication to the Privy Council protesting. The latter so far heeded it that, in June, 1600, they made it a condition that if the Fortune was completed the Curtain "should be mined and plucked down, or put to some other good use." This, however, was not complied with. At the same time they issued an order restricting the number of theatres to two, viz., the Globe on the Bankside, Surrey, and the Fortune in Golding Lane, Middlesex. The former was occupied by the Lord Chamberlain's men; the latter by the Lord Admiral's. The entry on the Council Register of June 22, 1600, is as follows: "First: That there

shall be about the city two houses, and no more, allowed to serve for the use of the common stage plays ; of the which houses one shall be in Surrey, in that place which is commonly called the Bank-side, or thereabouts, and the other in Middlesex." Each was allowed to open twice in the week ; not at all on Sundays, nor during Lent. With these restrictions Elizabeth tried to pacify the Puritans.

In May, 1601, the Lord Admiral's servants quitted the Curtain theatre for the Fortune. The former, however, was not closed. The players acting there, not being of either of the two authorized companies, ignored the orders of the Privy Council restricting the number of companies and of theatres to two. The Privy Council thereupon sent a letter, May 10, 1601, to certain justices of the peace of the county of Middlesex, calling attention to these facts, and directing that these players be silenced and this theatre closed. So far as known, no steps were taken to execute this order. The authorities of the city of London, for some reason, temporarily ceased their opposition to the theatres. The Privy Council at the same time seemed to have changed their views ; formerly friendly to the actors, they now became hostile. Doubtless the Lords were incensed that their orders were defied by a company of unauthorized players. They took immediate action and sent another letter to the authorities of Middlesex. As this contains an accurate description of the condition of affairs, and as it was the last act of the government of Elizabeth on the subject of plays, I quote part of it : —

. . . For whereas about a year & a half since (upon knowledge taken of the great enormities and disorders by the overmuch frequenting of Plaies) wee did carefullie set downe & prescribe an order to be observed concerninge the number of Playe Howses, & the use & exercise of Stage plaies, with

lymytacions of tymes and places for the same (namely that there should be but two howses allowed for that use, one in Middlesex called the Fortune, and one in Surrey called the Globe, and the same with observation of certaine daies and times, as in the said order is particularly expressed) in such sorte as a moderate practise of them for honest recreation might be contynued, and yet the inordinate concourse of dissolute and idle people be restrayned.<sup>1</sup>

Queen Elizabeth died March 24, 1603, present reckoning. Her conduct towards the Puritans on the one hand, and the actors on the other, was conservative. While she listened to the complaints of the former, and gave heed to them so far as to check and restrain all undue and hurtful freedom of the stage, she did not overlook the great benefit that dramatic representations were to the people. She considered them not only a source of innocent amusement, but also an educator, and therefore fostered them. As a consequence the dramatic profession in all its branches flourished. Between 1570 and 1600 eleven buildings had been erected to be used as theatres, viz.: the Theatre, built about 1570; the Curtain, 1570; the Blackfriars, 1576; the Whitefriars, 1576; the Newington theatre, 1580; the Rose, 1585; the Hope, 1585; Paris Garden Playhouse, 1588; the Globe, 1594; the Swan, 1595; the Fortune, 1599. In addition to these places where plays were publicly presented, the Boys of St. Paul's Choir, and also of Westminster School, had from an early date privately acted plays. Says Skottowe: "The transition of the drama from sacred to profane subjects effected a gradual change in the performers of theatrical pieces, as well as in the place of performance. As the clergy receded from, the scholars and choir-boys advanced upon, the stage, and under the designation of 'children' became

<sup>1</sup> Council Register, December 31, 1601.

in the reigns of Elizabeth and James proficient and popular performers."<sup>1</sup>

Notwithstanding the letter of the Privy Council restricting the number of theatres to two, all those which have just been mentioned were open and in constant use at the time of Elizabeth's death.<sup>2</sup> Henslowe's diary, *passim*, informs us that, previous to 1597, thirty different dramatic authors were in his pay; also, that between February 19, 1591, and July 14, 1597, there were upwards of one hundred and ten different plays performed by the companies with which he was connected, viz.: Lord Strange's, the Lord Admiral's, the Lord Chamberlain's, and Lord Pembroke's. We also find in the same diary the titles of one hundred and sixty plays, entered between October, 1597, and March, 1603. Some of these were old; most, however, were new. Drake says there were fourteen distinct theatrical companies previous to 1600. This, however, I think, is questionable. At least we have not the data to confirm it. Enough is known to prove beyond a doubt that during Elizabeth's reign the dramatic profession in all its branches had made great progress, and at her death it was in a highly prosperous condition.

James I. arrived at Charter House May 7, 1603. Out of respect to the new King the players did not act until new licenses could be obtained. This was a matter of only a few days. The Queen and many of the great noblemen followed the King's example in adopting a company of players. This they could legally do, under Statutes 14 Eliz. c. 5, and 39 Eliz. c. 4. The result was, the number of strolling com-

<sup>1</sup> There were four companies composed of children: the Boys of St. Paul's Choir, the Boys of Westminster School, the Children of the Revels, and the Children of Windsor. Cf. R. G. White, *Life and Genius of Shakespeare*, p. 188; also p. 420.

<sup>2</sup> Collier, *Annals*, etc., vol. i. pp. 342, 343.

panies increased until they became a nuisance, and in some cases a danger. Now, however, this was altered. All such power was absorbed by the Crown, and from henceforth it alone issued licenses to players. James had manifested his personal feelings on the subject of the drama by granting these licenses almost immediately upon his arrival in London. Even before this, while in Scotland, he had encouraged plays. At the same time he had no sympathy with the Puritans. He told Parliament that they "do not so far differ from us in points of religion, as in their confused form of policy and parity; being ever discontented with the present government, and impatient to suffer any superiority; which maketh their sects insufferable in any well-governed commonwealth."<sup>1</sup> He despised them, both on personal and political grounds. He "hated them with more than the hatred of Elizabeth. . . . The sect had plagued him in Scotland, where he was weak; and he was determined to be even with them in England, where he was powerful," says Macaulay. Notwithstanding, this body of men, brave, persistent, aggressive, compelled him to listen and to a certain degree yield to their protests against plays. The statute against "profanely abusing the Name of God" was passed in 1605. Beyond doubt this was in compliance with their demands, and for the purpose of silencing their protests. This effect was temporarily accomplished, for there is no record of any further action on the part of the government until 1615. In that year a Privy Seal patent was granted to Rosseter and others for erecting a second theatre in Blackfriars. They commenced to build in the autumn near the Church of St. Anne. Ever on the alert, the Puritans, through the Lord Mayor and Aldermen, entered a protest. The Privy Council

<sup>1</sup> *Parliamentary History*, vol. i. p. 982.

yielded to this opposition and withdrew the patent, and on September 26, same year, issued an order that no such theatre should be constructed. Rosseter and his friends ignored this action, and proceeded with the building. The Privy Council was notified. In the King's name they wrote a letter to the Lord Mayor, ordering him to pull down the house. This work, thoroughly congenial to the latter, was promptly done. Within three days the Privy Council was formally notified that Rosseter's theatre had been "made unfit for any such use" as that for which it was designed.

The Puritans had never ceased their complaints against the acting of plays on Sunday. James at length was compelled to heed them. In 1618, May 24, he issued his famous "*Declaration*" "*concerning lawful sports to be used upon Sundays, after evening prayers ended, and upon holidays.*" In that he states that he found it necessary to "rebuke some Puritans and precise people." Nevertheless, distasteful as it was to himself, he found it necessary to yield to the demands of these same "Puritans and precise people," and forbid "interludes" (used here as a term for all theatrical representations) on Sunday. Emboldened by these successes, the opponents of plays now began an assault on the Blackfriars theatre. As this was used by the King's company, it was a defiance to him. He was compelled to protect his own company, and issued a patent under the Great Seal, March 27, 1619-20, in which he empowers his "well-beloved servants to act, not only at the Globe on the Bankside, but at their private house situate in the precincts of the Blackfriars." During the last three or four years of James's reign, the principles of Puritanism were silently permeating English society. As a consequence, the attendance at the theatres began to diminish; the remuneration of actors grew

less. The condition of affairs is described in a tract published in 1623: "I should here unlock the casket of my knowledge (having well nigh forgot), and lay open some rarities concerning players; but, because the commonwealth affords them not their due desert, and for they are men of some parts, and live not like lazy drones, but are still in action, I am content silently to refer them to three sublunary felicities, which are these, a fair day, a good play, and a gallant audience; and so let them shift for their lives."<sup>1</sup> Notwithstanding the patronage of the court and nobility, and its popularity with the masses, the theatre was unable successfully to resist the progress of Puritanism. This was the condition of affairs at the close of James's reign.

Charles I. ascended the throne March 27, 1625. Parliament assembled June 18 following. Among other things, Charles inherited from his father a love of the drama. We know that Charles I. was a student of Shakespeare. Says Milton in *Eikonoklastes*:<sup>2</sup> "I shall not instance an abstruse author, wherein the King might be less conversant, but one whom we well know was the closet companion of these his Solitudes, William Shakespeare seq." Some consider this "a reproach flung in his dead King's face" by Milton. I do not so regard it. On June 24 he renewed the license to the King's players, which had originally been granted by King James. Yet, strange to say, the first statute passed during this reign was entitled "An act for punishing divers Abuses committed on the Lord's Day, called Sunday."<sup>3</sup> It prohibited the performance of plays on that day. This seems to have been done owing to

<sup>1</sup> *Vox Graculi* — a pretended prognostication for 1623, p. 48.

<sup>2</sup> Edition 1649, p. 11. Copy in Lenox Library.

<sup>3</sup> *The Statutes at Large*, vol. iii., 1604-1608, p. 119. Copy in Astor Library.



a pressure of circumstances. In the body of the statute it is expressly stated, "This Act to continue until the end of the First Session of the Next Parliament and no longer." Charles, thus early in his reign, began to feel the powerful influence of the Puritans. For several years following no action was taken by the authorities on this subject. In 1631 a petition was sent to Laud, Bishop of London, describing the great popularity of the Blackfriars theatre. It stated: "That by reason of a Playhouse, exceedingly frequented, in the Precinct of the said Blackfriars the inhabitants there suffer many grievances upon the inconveniences hereunto annexed and many other." Then allusion is made to "the great recourse to the Playes (especially of Coaches)," and a request made that this state of affairs be changed. This petition was quietly ignored. Laud, like his royal master, favored plays and players. Nor was he the only bishop of the Established Church who did. John Williams, Bishop of Lincoln, not only witnessed plays, but a charge was made that he allowed *Midsummer Night's Dream* to be acted in his house in London on Sunday, September 27, 1631. This document is now in the library of Lambeth Palace. A letter was written by John Spencer, probably a Puritanical preacher, to a lady who was present. Amongst other things it asserts: "Though you were drawne with the Bishopp's coach to his house to heare such excellent musicke, such rare conceits, and to see such curious actors, and such a number of people to behold the same, yett all was but vanity and vexation of spiritt; and the more vanity, the more vexation of spiritt, because it was upon the Lords-day, which should have been taken upp with better meditations, and contemplations of heaven and heavenly things."

The Puritans were not in the least discouraged.

With the growth of their sentiments came increased vigor in their attacks on the theatre. Petitions gave way to deeds. The borough of Banbury had long been the home of Puritans. Davenant's *Wits*, written this same year, ridicules these people. "She is more devout than a Weaver of Banbury, that hopes to intice heaven by singing to make him lord of twenty looms." In May, 1633, a company of players who went there to perform were arrested and imprisoned by the authorities. They appealed to the Privy Council, and were released by its order. Laud, like the King, was blind to the condition of affairs. Coming events were casting their shadows before. A crisis was approaching. Instead of trying to avert it, he now advised the King, so it is stated, "to ratify and publish" the "*Declaration*" regarding lawful sports and pastimes on the Sabbath Day, originally issued by James I. in 1618. The King did so on October 18, 1633. As might have been expected, this gave great offence to the Puritans. At this time the opponents of the theatre addressed to the Privy Council the same petition which in 1631 had been sent to Laud. The Council felt compelled to heed it. While not interfering with the performances at the Blackfriars, they issued an order,<sup>1</sup> which was posted in public places, that coaches should not approach the theatre nearer "than the farther side of St. Paul's Churchyard on the one side, and Fleet Conduit on the other side." This order was rescinded on December 29 following. When Davenant's *Wits* was presented to the Master of the Revels, in January, 1633-4, the latter crossed out many passages as violating the Statute of James. Davenant, possessing strong influence at court, had the attention of the King called to the matter. The latter rebuked the Master of the Rev-

<sup>1</sup> Privy Council Register, October 9, 1633.

els, and directed such words as "*faith*," "*death*," and "*slight*" to stand "as asseverations only, and not oaths."

The breach between the Court and the Puritans now began to widen. The King became more bitterly opposed to them than ever. One of the many ways in which this manifested itself was a most marked patronage of plays and masques by the King. The court at this time entered on a carnival of dissipation in this form of amusement. From November 16, 1633, to January 30, 1634, thirteen plays were acted before the King and Queen. The MS. Register of the Earl of Pembroke and Montgomery informs us that twenty-two plays were acted before the King by his own company in the year preceding April, 1634. Prynne had published his *Histrion-Mastix* in 1633, and had dedicated it to his fellow-members of the legal profession. In order to repudiate it and manifest their loyalty to the King, the Middle and Inner Temples, Lincoln's Inn, and Gray's Inn joined in a masque. It was called "The Triumph of Peace," and was acted February 3, 1634. It was most elaborate. No expense was spared. Everything connected with it was on a scale of costly magnificence.<sup>1</sup> The reputation of the Court as favoring plays became so wide-spread that foreign actors came to London. In February, 1635, a French theatrical company played in private before the Queen. A day or two later a performance was given before the King at Whitehall. This was followed by public performances. They seem to have been successful, for they were allowed to obtain a permanent theatre. In the same year some Spanish actors arrived in London, and played before the King December 23. In 1635 there were five

<sup>1</sup> Whitelocke's *Memorials*, sub anno 1633. Masson, *Life of Milton*, vol. i. pp. 461-467.

authorized companies, exclusive of the French and Spanish ones, viz. : the King's Company, the Queen's Players, the Prince's Players, the Children of the Revels, the Salisbury Court Company. In 1636 the plague broke out in London. This stopped all performances. On May 10, same year, the Privy Council issued an order forbidding all representations "of stage-plays, interludes, shows, and spectacles, until further order." The different companies left London, went to the provinces, and played there the balance of this year. This order was rescinded February 23, 1636-7. As the plague continued, the order was revived on March 1 next. The public taste for theatricals not being gratified, on account of these orders, a demand sprang up for printed plays. Not being able to see them acted, men wished to read them. Hence many were printed, not a few without the consent of the companies to which they belonged. This caused an order to be issued June 10, 1637, forbidding printing of plays without consent of the companies which owned them. The plague abating, these restrictions were removed, and for the next year or two the theatres were well attended, as the following entry in the diary of Sir H. Mildmay shows : "3 Feb'y, 1637-8. Came home dirty and weary, the playe being full." During 1638-9 the King's Players acted twenty-four times before the Court: six times at Hampton Court and Richmond, eighteen times at Whitehall. Between June, 1638, and April, 1640, thirty-one plays were presented before the Court. Davenant obtained a patent March 26, 1638-9, for building a new theatre in the city of London. The whole power of the Court seems to have been insufficient to make this good. The theatre was not built. The patent was withdrawn in the autumn following. Charles's expenditure of money for plays and masques, according to

Ben Jonson, had been enormous. He had involved himself deeply, and was heavily in debt to the players. The last warrant issued to them previous to the Civil War was dated March 20, 1640-1, and was for £160.

Another epoch had now been reached in the conflict. As before stated, King James, by Statute 1 Jac. I., c. 7, had absorbed all power to grant licenses and control plays and players. The Corporation of London had never recognized the right of the government to do this, had always resisted efforts to enforce this authority within their jurisdiction, and had almost always been successful. Now, however, Parliament was under the control of the Puritans, and in 1642, for the first time, it claimed sole authority to legislate on this subject.<sup>1</sup> Ignoring the King and Privy Council, it passed the following ordinance "concerning stage-plays :"—

AN ORDINANCE of the Lords and Commons concerning Stage-plays.

*Whereas* the distressed estate of Ireland, steeped in her own blood, and the distracted estate of England, threatened with a cloud of blood by a civil war, call for all possible means to appease and avert the wrath of God appearing in these judgments : amongst which fasting and prayer, having been often tried to be very effectual, have been lately and are still enjoined : and whereas public sports do not well agree with public calamities, nor public stage-plays with the seasons of humiliation, this being an exercise of sad and pious solemnity, and the other being spectacles of pleasure, too commonly expressing lascivious mirth and levity : it is therefore thought fit and ordained by the Lords and Commons in this Parliament assembled, that while these sad causes and set times of humiliation do continue, public stage-plays shall cease and be forborne. Instead of which are recommended to the people of this land the profitable and seasonable considerations of repentance, reconciliation, and peace with God, which probably will produce outward peace and prosperity, and bring again times of joy and gladness to these nations. September 2, 1642.

<sup>1</sup> Cf. Neal, *History of the Puritans*, vol. i. p. 424.

This was the initial act of that final contest which ended only with the downfall of Charles and the closing of the theatres. Parliament the next year, May 5, passed a resolution "that the book concerning the enjoying and tolerating of sports upon the Lord's day be forthwith burned by the hand of the common hangman in Cheapside and other usual places."<sup>1</sup> The sheriffs of London were directed "to see the books burned."<sup>1</sup> This they did promptly. On May 10 the order was executed, and the books were burned. When we remember that King James, in issuing this *Declaration*, stated he found it necessary "to rebuke some Puritans and precise people," and further, that Charles I. had "ratified" it, we can realize the full force of this act. It was defiance, open, absolute, peremptory. Parliament not only intended to restrict theatrical amusements, but also to prevent actors and dramatists from instilling in the public mind notions hostile to itself. The first infraction of the ordinance of September 2, 1642, did not take place until October 6, 1644. The authorities must have dealt summarily with the offenders, as there is no further account of a violation of it until two years later, when a company of players performed Beaumont and Fletcher's *King and No King* at Salisbury Court theatre. The sheriffs of London dispersed the audience and arrested one performer. Puritanism grew apace. It now had supreme control. So powerful had it become that neither King, Court, players, nor audience dared to defy it. Still Parliament was not satisfied. Now that it possessed the power, it was determined to use it to the fullest extent. The ordinance of September 2, 1642, not having effectually closed the theatres, another was adopted October 22, 1647, entitled "An Ordinance of the Lords and Commons, assembled in

<sup>1</sup> Harleian MSS., No. 581.

Parliament, for the Lord Mayor of the City of London, and the Justices of the Peace, to suppress Stage-Plays and Interludes, &c." It directed that all "Players or Actors" who perform shall be committed "to any common jail or prison" until "the next general Sessions of the Peace . . . there to be punished as Rogues, according to law." <sup>1</sup>

A few months later the House of Commons was informed that plays were still acted in different parts of London and Middlesex. It took immediate action, and ordered an ordinance drawn. The House of Lords, however, anticipated the Commons, and reported an ordinance on the subject. The result was an act passed February 11, 1647, entitled "For the Suppression of all Stage-Plays and Interludes." <sup>2</sup> It made five different provisions on the subject. (I.) It declared all players rogues within the meaning of 39 Eliz. and 7 Jac. I. (II.) It authorized the Lord Mayor, justices of the peace, and sheriffs to pull down and demolish all stage galleries, seats, and boxes. [A copy of *Stow's Annales*, edition 1631, in Thirlestane House, Cheltenham, contains some MS. additions which give a detailed account of the demolition of the theatres: "Globe playhouse . . . pulled downe to the ground, by S<sup>r</sup> Matthew Brand, on Munday the 15 of April, 1644, to make tennements in the roome of it." "Blacke Friers . . . was pulled downe to the ground on Munday the 6 daye of August, 1655, and tennements built in the roome." "Salsbury Court . . . was pulled downe by a company of Souldiers, set on by the Sectuaries of these sad times, on Saturday, the 24 day of March, 1649." "Phenix . . . was pulled downe also this day, being Saturday the 24 day of March, 1649, by the same

<sup>1</sup> Scobell's *Collection of Acts and Ordinances, Anno 1647*, ch. 97.

<sup>2</sup> Scobell's *Collection of Acts and Ordinances*, from 1640 to 1656, p. 143.

Souldiers." "Fortune . . . was pulled downe on the inside by the Souldiers this 1649." "Hope . . . A Playhouse for Stage Playes on Mundayes, Wednesdayes, Fridayes, and Saterdayes, And for the Baiting of the Beares on Tuesdayes and Thursdayes . . . was pulled downe to make tennements . . . on Tuesdaye the 25 day of March 1656." (*The Academy*, London, October 28, 1882, p. 315.) The Fortune theatre, I may add, was of wood on the inside, of brick on the outside; the former only was "pulled downe." (III.) It inflicted the punishment of public whipping upon all players for the first offence, and for the second offence they were to be deemed incorrigible rogues, and dealt with accordingly. (IV.) It appropriated all money collected from the spectators to the poor of the parish. (V.) It imposed a fine of five shillings upon every person present at the performance of a play. The final action of the Puritan Parliament was the appointment of Captain Bethan Provost-Martial, September 13, 1648. The record is as follows: "13 Sept 1648, Capt. Bethan made Provost-Martial, with power to apprehend such as stayed in town contrary to the ordinance, and to seize upon all ballad singers, sellers of malignant pamphlets, and to send them to the severall Militias, and to suppress stage-plays." Captain Bethan did enforce this. There are records of only one or two insignificant performances after this time. ["20 Dec. 1649. Some stage-players in Saint John's Street were apprehended by troopers, their clothes taken away, and themselves carried to prison," says Whitelocke.<sup>1</sup> "We need not any more stage-plays; we thank them [the Puritans] for suppressing them: they save us money." *A Key to the Cabinet of the Parliament* (1648).] The theatres were demolished, the companies disbanded, actors compelled

<sup>1</sup> *Memorials*, edition 1732, p. 419.



to seek other means of livelihood. As most of them were Royalists, they went into the King's army. While the Puritans remained in power, the drama, in all its forms, was dead.

#### IV.

##### THE LITERARY WARFARE.

The Puritans were fully alive to the power of the press. While their men of affairs were using every available means to influence the authorities to make and execute laws against theatres, their men of letters tried, through the press, to create and foster a public sentiment hostile to them. With this object in view, they published a series of books and pamphlets. Some were serious and hortatory; others in the vein of sarcasm and bitter invective; others, again, intensely denunciatory. The dramatists were not slow to respond. They began a counter-attack, using the same weapons. In order to obtain an accurate and comprehensive idea of the subject under investigation, it is necessary to examine carefully this phase of the conflict.

The attack on the Puritan side opened by the publication of *A Treatise wherein Dicing, Dauncing, Vaine plays, or Enterluds, with other idle pastimes, etc., commonly used on the Sabbath day, are reprovved by the Authoritie of the Word of God, etc.* The author signs himself "John Northbrooke, Minister and Preacher of the word of God." It was entered at Stationers' Hall in 1577. It was probably written in that or the previous year. There is no date on the title-page. This was a warning against "*idle pastimes*" in general, "*Vaine plays or Enterluds*" being only one among many such. The following passages will enable the reader to form an opinion of this book:—

If you will learne howe to bee false and deceyve your husbandes, or husbandes their wyves, howe to playe the harlottes, to obtayne one's love, howe to ravishe, howe to beguyle, howe to betraye, to flatter, lye, sweare, forswear, howe to allure to whoredome, howe to murther, howe to poyson, howe to disobey and rebell against princes, to consume treasures prodigally, to moove to lustes, to ransacke and spoyle cities and townes, to bee idle, to blaspheme, to sing filthie songs of love, to speak filthily, to be prowde, howe to mocke, scoffe, and deryde any nation . . . shall not you learne, then, at such enterludes howe to practise them. I am persuaded that Satan hath not a more speedie way, and fitter schoole to work and teach his desire, to bring men and women into his snare of concupiscence and filthie lustes of wicked whoredome, than those places, and playes and theatres are.

The depravity of human nature is manifested by the fact that "many can tarie at a wayne playe two or three houres, when as they will not abide scarce one houre at a sermon." The authorities are held responsible: "I mawaile the magistrates suffer them thus to continue, and to have houses builded for such exercises, and purposes which offend God so highly."

The next book on the same side was by Stephen Gosson. He was the author of some plays. At twenty-five his views on the subject underwent a radical change, and he entered the church. This book, published in 1579, was entitled *The Schoole of Abuse, containing a plesaunt invective against Poets, Pipers, Plaiers, Festers, and such like Caterpillers of a Commonwelth: Setting up the Flagge of Defiaunce to their mischievous exercise, and overthrowing their Bulwarkes, by Prophane Writers, Naturall reason, and Common Experience*. The fanaticism and bitter invective which pervade most of these writings are absent from this book. Gosson is more just and liberal in his thoughts and feelings than the other writers. The following passages in reference to players and to plays are examples: ". . . it is

well known that some of them are sober, discrete, properly learned, honest housholders, and citizens well thought on amonge their neighbours at home, seq : " And as some of the players are farre from abuse, so some of their playes are without rebuke." Nevertheless he argues that theatres lead to idleness, immorality, decline of strength and valor, both in the case of nations and of individuals.

An anonymous author came to the support of Gosson in 1580, and published *The Second and Third Blast of Retreat from Plays and Theatres*. He discusses the following subjects: "Evils of travelling players." "Temples prophaned with plaies." "Theatres the Chappels of Satan." "The open wickedness of harlots at plaies." "Against training up of boies to plaies." "Plaiers the schoolmasters of Sin in the schoole of abuse." "Plaiers infamous persons."

Thomas Lodge replied to Gosson. The latter answered Lodge by issuing, in 1581 or 1582, *Plays Confuted in Five Actions*. The next important book on the Puritan side was *Phillip Stubbes's Anatomy of the Abuses in England*. This was published in 1583. The author refers to many abuses, amongst others *Stage-Playes, and Enterluds*, which he denounces in unmeasured terms. Players he describes as "These Mockers and Flowters of his Majesty, these dissembling *Hipocrites*, and flattering *Gnatoes*, . . . masking Players, painted sepulchres, dole dealing ambodexters." He agrees with Augustine, whom he quotes, that "plaies were ordeined by the Devill." Of theatres he says, "So often as they goe to those howses where Players frequent thei go to *Venus* pallace, & sathan's synagogue, to worship devils, & betray Christ Jesus." . . . "Doo they not draw the people from hering the word of God, from godly Lectures and Sermons? . . . Do they not

maintaine bawdrie, insinuat folery, & renue the remembrance of hethen idolatrie? Do they not induce whordom & unclennes?" He sums up the whole matter with this sentence: "Away therefore with this so infamous an art!"

Several works of minor importance followed this. Space forbids anything more than a mention of them. They are: *Touchstone for the Time*, written by Whetstone, published in 1584; *Mirror of Monsters*, by William Rankins,<sup>1</sup> 1587; *Overthrow of Stage-Playes*, by Dr. Rainolds, 1599. Passing by these, we come to the latest and most important of all the books issued by the Puritans. This was *Histrion-Mastix, The Player's Scourge, or Actor's Tragedie*.<sup>2</sup> It was written by William Prynne, and was published in 1633. The book is an octavo of over 1,000 closely printed pages. The title-page informs us exactly what the author for himself and the Puritans thought of the drama. It reads as follows: "That Popular Stage-playes (the very Pompes of the Divell which we renounce in Baptisme, if we beleve the Fathers) are sinfull, heathenish, lewde, ungodly spectacles, and most pernicious corruptions, condemned in all ages, as intolerable Mischiefes to Churches, to Republickes, to the manners, mindes, and soules of men. And that the Profession of Play-Poets, of Stage-Players, together with the penning, acting and frequenting of stage-playes, are unlawfull, infamous, and misbeseeing Christians." He proceeds to prove this in logical form, and by copious references to the Bible, Greek and Roman writers, Early Fathers, and Councils of the Christian Church. The following passage gives us Prynne's opinion as to

<sup>1</sup> Rankins afterward became a writer of comedy and tragedy, and was in Henslowe's pay.

<sup>2</sup> There is an original copy in the Lenox Library. References are to it.

the origin of stage-plays, and at the same time is an example of the logical form in which the book is written : —

That which had its birth and primarie conception from the very Devill himselfe who is all and onely evill; must needes be Sinfull, Pernicious, and altogether unseemely, yea, Unlawfull unto Christians. But Stage-Playes had their birth, and primary conception, from the very Devill himselfe, who is all, and onely Evill. Therefore they must needes bee Sinfull, Pernicious and altogether unseemely, yea, Unlawfull unto Christians.<sup>1</sup>

He informs us that plays form the recreation of devils. He states, approvingly, on the authority of Matthew Paris, "that every Lord's day at night . . . the Devils did use to meete in Hell, and there did recreate and exhilarate themselves with Stage Plays."<sup>2</sup> He describes the latter as "Such infernall Pastimes." Most readers of the Bible will be surprised to learn that Hell is a place of recreation and exhilaration. So much for plays. He thinks players are equally bad. They are "infamous;" "professed agents and instruments of the Devill;" "the pests of the Commonweale, the corrupters and destroyers of youth;" "the giving of money to them, a grand sin, yea, a sacrificing unto Devills." It would seem that nothing more could be said against actors. In addition to all this, he charges them with, what in the eyes of Puritans was equally bad, being Papists: "Most of our present English Actors (as I am credibly informed) being professed Papists, as is the Founder of the late erected new Play-house."<sup>3</sup> He describes play-houses at length, and sums up all by characterizing them as "the most filthy Dens of the Devill." This was not meant to be figurative language. He states as an historic fact, that there was

<sup>1</sup> Actus I, Scæna Prima, p. 9.

<sup>2</sup> Part I. pp. 12, 13.

<sup>3</sup> Part I. p. 142.

“a visible apparition of the Devill on the Stage, at the Bel savage Play-house, in Queene Elizabeth’s dayes . . . (the truth of which I have heard from many now alive, who well remember it).”<sup>1</sup>

In these passages, which accurately represent the tenor of his book, Prynne voices the current sentiments of the Puritans on this subject. Of course men holding such views saw in the theatre absolutely nothing that was good. When they had the power, there was only one course for them to pursue if they would be consistent, and that was to destroy theatres. This they did promptly, remorselessly, effectually.

The dramatic profession did not receive these assaults passively. They in turn attacked. The dramatists, the actors, the clowns, all took the offensive. The weapons they used were Ridicule, Satire, Reason. Tarlton, the famous clown, used the first of these in replying to Gosson’s *Schoole of Abuse*. In his *Figge of a horse loade of Fooles*, he sang the following lines:—

This foole he is a Puritane,  
Goose-son we call him right,  
Squeaking, gibbering of everie degree,  
A most notorious piedbalde foole,  
For sure a hippocrite,  
Of a verie numerous familie.

Ridicule like this, when sung by a clown as witty as Tarlton to an audience thoroughly in sympathy with the sentiment, was very efficient.<sup>2</sup>

The first pamphlet in defence of the drama was by Thomas Lodge. He described it as *A Reply to Stephen Gosson’s Schoole of Abuse, In Defence of*

<sup>1</sup> Fol. Part I. p. 556.

<sup>2</sup> These jigs were very popular. Mopsa voiced the general as well as her own particular sentiment, when she said, “I love a ballad in print o’ life.” *Winter’s Tale*, IV. 4, 263-4.

*Poetry, Musick and Stage Plays.* By Thomas Lodge. It has no date, but was probably printed about 1579-1580. Lodge was a member of Lincoln's Inn and the author of many works. In this pamphlet he wrote:—

But (of truth) I must confess with Aristotle, that men are greatly delighted with imitation, and that it were good to bring those things on stage, that were altogether tending to vertue. . . . I wish as zealously as the best that all abuse of Playinge were abolished, but for the thing, the antiquitie causeth me to allow it, so it be used as it should be. . . . But sure it were pittie to abolish that which hath so great vertue in it, because it is abused.

Mr. Saintsbury characterizes this pamphlet as "an academic but not very urbane reply to Stephen Gosson's *School of Abuse*." I dissent from this opinion. It impresses me as being dignified, courteous, judicial.

A play written against the Puritans, by an unknown author, appeared in 1589. It was entitled *A Merry Knock to Know a Knave*. One of the characters was a priest, who was intended to represent the Puritan clergy. He satirized the latter by saying:—

Thus preach we still unto our breth-e-ren,  
 Though in our heart we never mean the thing ;  
 Thus do we blind the world with holiness,  
 And so by that are termed pure Precisians.

These plays were very effective in bringing into contempt the opponents of the theatre. The *Anatomy of Abuses* was replied to by Thomas Nash in 1590 with *The Anatomie of Absurditie*. The author therein says:—

I . . . hasten to other men's furie, who make the Presse the dunghill whither they carry all the muck of their melancholicke imaginations, pretending forsooth to anatomize abuses, and stubbe up sin by the rootes, when as there waste paper being wel viewed, seemes fraught with nought els save

dogge daie's effects, who, wresting places of Scripture against pride, whoredome, covetousnesse, gluttonie, and drunkennesse, extend their invectives so farre against the abuse, that almost the thing remains not whereof they admitte anie lawfull use seq.

Nash followed this pamphlet with another in 1592, bearing the singular title, *Pierce Penniless. His Supplication to the Devil*. Plays, he writes, "show the ill successe of treason, the fall of hastie climbers, the wretched ende of usurpers, the miserie of civill dissention, & how just God is evermore in punishing of murther. . . . What should I say more? they are sower pills of reprehension, wrapt up in sweete words." He speaks rather disrespectfully of his antagonists as "some shallow-brayned censurers (not the deepest serchers into the secrets of government)." Nash was one of the most prolific and best prose writers of that day. He was a consistent and persistent enemy of the Puritans. He opened "the Martin Marprelate" controversy, and attacked their views of church government. In these two tracts, and others, he replied to their assaults on the theatre. Probably the most elaborate and serious defence of the drama was Thomas Heywood's *Apology for Actors*. It appeared in 1612, and was the last important book on this subject previous to the closing of the theatres by the Puritan Parliament. The title ran: *An Apology for Actors*. 1. *Their Antiquity*. 2. *Their ancient dignity*. 3. *The true use of their Quality*. Thos. Heywood. 1612.

He defends the drama on three grounds:—

First, playing is an ornament to the citty, which strangers of all nations repairing hither report of in their countries. . . . Secondly, our English tongue . . . is now by this secondary meanes of playing continually refined. Thirdly, playes have made the ignorant more apprehensive, taught the unlearned the knowledge of many famous histories, instructed such as cannot reade in the discovery of all our English Chronicles.



Heywood was a voluminous dramatic writer. This book is quite free from scurrility and abuse; the tone is temperate; it is scholarly. He quotes extensively from the Greek and Latin classics in support of his views. In 1616 a Puritan preacher in Southwark was very active in arraigning the players at the Globe Theatre. He was replied to by Nathan Field, one of Shakespeare's company of actors, who published a small tract entitled *The Remonstrance of Nathan Field*. The author was the son of the Rev. John Field, a Puritan minister, and one of the bitterest opponents of the theatre. Notwithstanding he (Nathan Field) was a player, he was evidently a very pious man, and has written in a religious strain. The tract is both rare and unique. It was edited and reprinted from the original manuscript by J. O. Halliwell in 1865. But twenty-five copies were issued. Fifteen of these were destroyed. Of one of the remaining copies (No. 4), in Harvard College Library, the following is a verbatim copy:—

THE REMONSTRANCE OF NATHAN FIELD.

**B**EARE wittnes with me, O my Conscience, and reward me, O Lord, according to the truth of my lipps, how I love the Sanctuary of my God, and worship towardes his holy alter; how I have according to my poore talent indeavoured to study Christ and make sure my eleccion, how I reverence the feete of those that bring glad tidings of the Gospell, and that I beare in my soule the badge of a Christian, practise to live the lief of the faithfull, wish to dye the death of the righteous and hope to meete my Saviour in the Cloudes. If yow merveyle, Sir, why I beginne with a protestation soe zelous and sacred, or why I salute yow in a phrase soe confused and wrapped, I beseech you understand, that you have bene of late pleased (and that many tymes) from the holy hill of Sion the pulpitt, a place sanctified and dedicated for the winning not discouraging of soules, to send forth many those bitter breathinges, those uncharitable and unlimited curses of condemnations against that poore calling, it hath pleased the Lord to place me in, that my spirit is moved, the fire is kindled, and I

must speake, and the rather, because yow have not spared in the extraordinary violence of your passion particularly to point att me and some other of my quallity and directly to our faces in the publike assembly to pronounce us dampned, as thoughte you ment to send us alive to hell in the sight of many wittnesses. Christ never sought the strayed sheepe in that manner, he never cursed it with acclamacion or sent a barking dogg to fetch it home, but gently brought it uppon his owne shoulders. The widdowe never serched for her lost groate with spleene and impatience, but gently swept her house and founde it: If it be sinfull to lay stumbling blockes in the way of the blind, if it be cruelty to bruse the broken reede, if children are to be fedd with milke and not strong meate, let God and his working tell yow, whether yow have not sinned in hindering the simplenes of our soules, from the suckicis of your better doctrine, by laying in their wayes your extravagant and unnecessary passions; whether you have not bene cruell to inflame those hartes with choller, that brought into the Church knees and minds of sorrow and submission: and whether yow have not bene a preposterous nurse to poyson us with desperation, insteede of feedinge us with instruccion. Surely, Sir, your iron is so entred into my soule, you have soe laboured to quench the spiritt to hinder the sacrament and banish me from myne owne parishe church, that my conscience cannot be quiett within me untill I have defended it by putting yow in mind of your uncharitable dealing with your poore parishioners, whose purses participate in your contribucion, and whose labour yow are contented to eate, howsoever yow despise the man that gaynes it, or the wayes he gettes it, like those unthankful ones, that will refreshe themselves with the grape, and yet breake and abuse the branches. And pardon me, Sir, if that for defence of my profession in patience and humblenes of spiritt I expostulate a little with yow, wherein I desire yow to conceave, that I enter not the list of contencion, but only take holde of the hornes of the Altar in myne owne defence and seeke to wipe of those deepe, deadly and monstrous blemishes yow have cast uppon me, such as indeed made us blush, all Christian eares to glow, and all honest hartes to admire att. Yow waded very low with hatred against us, when yow ransacked hell to finde the register, wherein our soules are written dampned, and I make noe question, soe confident am I of my parte in the death and passion of Christ, who suffered for all mens sinnes, not excepting the player, though in his tyme there were some, that if you had with charity cast your eyes to

heaven yow might more easily have found our names written in the book of lief, and herein is my faith the stronger, because in Gods whole volume, — which I have studied as my best parte, — I find not any trade of lief except Conjurers, sorcerers, and witches (*ipso facto*) damned, nay not expressly spoken against, but only the abuses and bad uses of them, and in that point I defend not ours, nor should have disagreed with yow, if you had only strooke att the corrupt branches, and not laid your axe to the roots of the tree. Doe yow conclude it damnable because in the olde world or after in the tyme of the patriarckes, Judges, Kinges and prophetts, there were noe players, why, Sir, there was a tyme there was noe smith in Israel; are all smithes therefore damned? a sinfull conclusion! doe yow conclude it damnable, because that in the tyme of Christ and his Apostles, it was not peculiarly justified and commended to after ages? Why neither Christ, nor they by their letters Pattentes incorporated either the mercer, draper, Gouldsmith or a hundred trades and misteries that att this day are lawfull, and would be very sorry to heare the sentence of damnacion pronounced against them, and simply because they are of such a trade, and yet there are faultes in all professions, for all have sinne may be freely spoken against. Doe yow conclude them damned, because that in the raigne of tyrant Cæsar they suffered banishment: which he did because he had worse thoughts and more divelische desseires to imploy himself. But our Caesar our David that can vouchsafe amongst his grave exercises some tyme to tune himnes, and harken unto harmlesse matters of delight, our Josua that professeth (howsoever other nacions doe) he and his houshold will serve the Lord, holdes it noe execrable matter to tollerate them; and how ungodly a speech it is in a publick pulpitt to say that he maynteynes those whom God hath damned, I appeale to the censure of all faithfull subjects, nay all Christian people; or doe yow conclude them damned because the woman you sited (perhaps) out of *Legenda Auria* that comming to a playe was possessed with an evill spiritt, and tolde by the devill, that he could have had noe power of her, but that he tooke her uppon his owne ground, which you strayne to be the playhouse; I pray, Sir, what became of all the other audience they were all uppon the same ground? were they all possessed? Truly, Sir, in my religion it is daungerous to hearken to the divell, damnable to beleeve him, and to produce his testimony to prove the poore members of Christ dampned, God deliver me from an argument soe polluted or an imaginacion soe abominable; but could

you have inferred that upon this silly woman (for upon such weaknes the Divell trieth his conclucions) the finger of the Holy Ghost had come as unto Baltasar, and written, "thou art possesed for seeing a play," I would with Jeromy have imployed rivers of teares to wash away the name of a player, and with Jeromy have kneeled untill my knees had bene as huffes to repeat soe faltie a profession. But (God willing) noe instance grounded upon the Divell, father of lies, shall make me ashamed of it, when a State soe Christian and soe provident are pleased to spare and none repines att, but some few whose Curiosity outwayeth their Charity; but rather the better conceited because the Divell dislikes it, holding it for a generall Maxime, that the sclanders of the wicked are approbacions unto the godly.<sup>1</sup>

It is to be doubted if a warrior in the present pulpit-stage controversy could more accurately select the stand-point for, or better the logic in, summing up for the defendant.

An anonymous tract, published just before Christmas, 1642-3, deserves mention. It contains a mixture of reason and sarcasm, and voices, I think, the sentiment of the thoughtful men of that day who favored theatres. Its title ran: *Certaine Propositions offered to the consideration of the Honourable Houses of Parliament*. The following paragraph will give one an opportunity to judge of its tone and temper:—

That being [seeing] your sage counsels have thought fit to vote down stage players, root and branch, but many even of the well-affected to that reformation, have found, and hope hereafter to find, playhouses most convenient and happy places of meeting; and that now in this bag-pipe, minstrelsy week (I mean this red pack of leizure days that is coming), there must be some Enterludes, whether you will or no, you would be pleased to declare yourselves, that you never meant to take away the calling of stage-plays, but reform the abuse of it: that is, that they bring no profane plots, but take them out of the Scripture all, (as that of Joseph and his Brethren would make the ladies

<sup>1</sup> INSCRIBED.—*Field. the players letter to Mr. Sutton preacher at St. Mary Overs., 1616.*

weep ; that of David and his troubles would do pretty well for the present ; and doubtless Susannah and the two Elders would be a scene that would take above any that was ever yet presented). It would not be amiss, too, if instead of the music that plays between acts, there were only a Psalm sung for distinction sake. This might be easily brought to pass, if either the court play-writers be commanded to read the Scripture, or the city Scripture readers be commanded to write plays.

Ben Jonson took an active and most effective part in this conflict. In the person of *Zeal-of-the-land-Busy*, a Banbury man, the sleek minister, he holds up Puritanism to ridicule and contempt. While the character may be a little overdrawn and represent an extreme type of a Puritan, it yet is near enough to life to be "the best portrait of a Puritan which remains for us upon the pages of our dramatists."

*Bartholomew Fair*, in which *Zeal-of-the-land-Busy* appears, was first acted at the Hope Theatre in Bank-side, October 31, 1614. It is rather a remarkable play, in that it described, thirty years beforehand, exactly how the Puritans would act when they obtained supreme power. It was not only a drama, but a prophecy. We can readily picture to ourselves the *gusto* with which audiences must have received the nasal disquisitions on the sinfulness of eating pig and the enormity of fairs, and especially the whole of scene third of the fifth act (which certainly could not have been more effectively written for a modern audience than as it stands in Ben Jonson's trenchant English), and the final discomfiture of Mr. *Zeal-of-the-land-Busy*. Indeed, it is alleged to have been the abounding success of this play which obtained for its author the sobriquet of "Rare Ben Jonson."

Of all the dramatists of that period, not one was so closely allied to his profession as Shakespeare. Not only was he a writer of plays, but also an actor and stage-manager. More, he was a large shareholder in the Globe Theatre Company. The links

that bound him to the theatre were therefore many and strong. Under such conditions, we may be sure he felt not only in heart, but in pocket. We may take it for granted that he felt keenly all the attacks upon his profession. So, indeed, we may draw from his *Sonnets*, if we believe them to be autobiographic. It would be natural to suppose that, in common with the other dramatists, he would resist these assaults. The fact is, however, that his allusions to the Puritans are neither many nor bitter. Not in wrath does he write of them. He gives no expression to "quick intellectual scorn" or "eager malice of the brain." But while he indeed hints at the extravagances of Puritanism, he does so in a benevolent, good-humored way; in a temper in perfect contrast to the rancor and bitterness which characterized most of the writers who took part in this controversy. In *Henry VIII.* occurs this passage: "*Port.* These are the youths that thunder at a playhouse, and fight for bitten apples; that no audience, but the tribulation of Tower-hill, or the limbs of Limehouse, their dear brothers, are able to endure." Some have considered this a reference to Puritan churches at Tower-hill or Limehouse, wherever those places may have been. "The Tribulation does not sound in my ears like the name of any place of entertainment, unless it were particularly designed for the use of Religion's prudes, the Puritans."<sup>1</sup> "I suspect the Tribulation to have been a puritanical meeting-house. The 'Limbs of Lime-house' I do not understand."<sup>2</sup> This seems to me to be singularly indefinite.<sup>3</sup> Where these places were, whether or not there were Puritan congregations there, we do not know. More than that, it is extremely doubtful if Shakespeare wrote this part

<sup>1</sup> Steevens, quoted by Malone, edition 1821, vol. xix. p. 490.

<sup>2</sup> Johnson. *Idem.*, vol. xix. p. 489.

<sup>3</sup> Cf. Malone, edition 1821, vol. xix. pp. 489-491.

of *Henry VIII*. I agree with many of the critics that only part of it was his production, and this scene was not. Hence we can dismiss this passage as not containing an allusion to the Puritans by Shakespeare. In *All's Well* there are two passages which beyond any doubt refer to them: "*Clo.* . . . for young Charbon the puritan and old Poysam the papist, howsome'er their hearts are severed in religion, their heads are both one" seq. Malone says: "I apprehend this should be read old Poisson the papist, alluding to the custom of eating fish on fast days. Charbon the puritan alludes to the fiery zeal of that sect."<sup>1</sup> The squabbles of sectarians are almost always about superficial and non-essential matters. In beliefs which are essential, there is much more of unanimity amongst men of all sects than fanatics either perceive or believe. Shakespeare recognized this fact, and here states it: "*Clo.* . . . Though honesty be no puritan, yet it will do no hurt; it will wear the surplice of humility over the black gown of a big heart." Here is a satire on "the obstinacy with which the Puritans refused the use of ecclesiastical habits, which was, at that time, one principal cause of the breach of the union, and perhaps an insinuation that the modest purity of the surplice was sometimes a cover for pride."<sup>2</sup> "The aversion of the Puritans to a surplice<sup>3</sup> is alluded to in many of the old comedies."<sup>4</sup> This passage, like the previous one, does not manifest any petty or unkind feeling on the part of Shakespeare towards the Puritans. I think, like thoughtful men in all ages, he must have regarded a wrangle about ecclesiastical vestments as puerile, and he so, indi-

<sup>1</sup> Edition 1821, vol. x. p. 338.

<sup>2</sup> Johnson, quoted by Malone, edition 1821, vol. x. pp. 341, 342.

<sup>3</sup> Hooker, *Ecclesiastical Polity*, book v. ch. xxix. pp. 347-352.

<sup>4</sup> Steevens.

rectly, characterizes it in these lines. In *The Winter's Tale* the great dramatist puts into the clown's mouth the words, "but one puritan amongst them, and he sings psalms to hornpipes." The fore-part of this play is a tragedy; the after-part is a pastoral comedy. These words occur in the latter. The clown in the passage quoted is considering the guests for whom he is to provide at the sheep-shearing feast. Amongst them is "but one Puritan, and he sings psalms to hornpipes." The poet may, and probably did, intend a little gentle irony, referring to the drawling, unmusical singing of the Puritans. Or he may mean that this Puritan is not a rigid sectary, and would not mar the happiness and innocent gaiety of the feast, for while "he sings psalms" he does it "to hornpipes." In either case there is nothing ill-natured or sarcastic. That would have been out of harmony with this delightful scene, the characteristics of which are sweetness, purity, innocence, and love. While the authorship of *Pericles* is supposed to be an undecided question, there can be no doubt that the allusion therein to the Puritans redounds to their honor. Speaking of Marina, a Bawd says: "Fie, fie upon her! . . . she has me her quirks, her reasons, her master reasons, her prayers, her knees; that she would make a puritan of the devil, if he should cheapen a kiss of her." This sweet, pure girl, by her influence, could entirely transform even the Devil into a Puritan. Here surely is not detraction or depreciation, but commendation. Many have supposed that Shakespeare ridiculed Puritanism in the person of Malvolio. Hunter so thought:<sup>1</sup>—

. . . Though in other plays of Shakespeare we have indirect and sarcastical remarks on the opinions or practices by which the Puritan party were distinguished, it is in this play (*Twelfth Night*) that we have his grand attack upon them; that here, in

<sup>1</sup> *Illustrations of Shakespeare*, vol. i. p. 381 seq.



fact, there is a systematic design of holding them up to ridicule. . . . Not only does this appear in particular expressions and passages in the play, but to those who are acquainted with the representations which their enemies made of the Puritan character it will appear sufficiently evident that Shakespeare intended to make Malvolio an abstract of that character, to exhibit in him all the worst features, and to combine them with others which were merely ridiculous.

Charles Cowden Clarke holds the same opinion :<sup>1</sup>—

The fact is, Malvolio was intended to represent a member of that class, the main features of whose character betrayed an ostentatious moral vanity. Not satisfied with having obtained the privilege to act according to the dictates of their own consciences, and of having confirmed, in their behalf, the right of private judgment, they proceeded to wrench that power to the restraining of all dissentients within their own pinfold. When we consider that these men had begun to influence the legislature to restrict the players in their performances, and that, if they could have instituted a Puritanical autocracy, every description of dramatic entertainment, every quality of music, psalms only excepted, and they unaccompanied, would have been swept from the earth : when these provocations to resentment are considered, it is with no slight pleasure that we turn to the forbearance of our Shakespeare in drawing the character of the overweening Malvolio.

Ward endorses this view :<sup>2</sup>—

The anti-Puritanism of Shakespeare shows itself (unless an isolated passage in *Henry VIII.*, which may not be from his hand, be taken into account) most characteristically in such a sketch of character as that of Malvolio.

Gervinus, *facile princeps* among the commentators, says :<sup>3</sup>—

He (Malvolio) is an austere Puritan, his crossed garters point him out as such, seq.<sup>4</sup>

<sup>1</sup> *Shakespeare-Characters*, pp. 210, 211.

<sup>2</sup> *English Dramatic Literature*, vol. i. p. 488.

<sup>3</sup> Gervinus errs in drawing such a conclusion from such a premise. While "the ancient Puritans affected this fashion" (Cf. Malone, edition 1821, vol. xi. pp. 425, 426) of crossed garters, neither it nor the yellow stockings were confined to them. They were worn by many.

<sup>4</sup> *Commentaries*, Translation, F. E. Bunnett, 1877, p. 425 seq.

I reject these opinions as being erroneous. Sir Toby, to be sure, intimates that Malvolio is a Puritan: "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" But he had just a moment before said, "Malvolio's a Peg-a-Ramsey." When Sir Toby uttered these words, he was hardly in a mental condition to form a correct opinion on any subject. Malvolio's character is described for us with unerring accuracy by the two women, his mistress and her arch and witty maid. Olivia holds up before him a glass, in which he can see himself reflected. "O, you are sick of self-love, Malvolio, and taste with a distempered appetite." When Malvolio finds, and reads, and comments upon, the letter which Maria threw in his path, he manifests himself exactly as above described. Maria's estimate of him is equally correct. True, she says, "Sometimes he is a kind of puritan." But this very indefinite description she revises a moment later: "The devil a puritan that he is, or anything constantly, but a time-pleaser, an affectioned ass," seq. He was a conceited, egotistical coxcomb. His foible was overweening vanity. Such are qualities of weak natures, and surely no one could charge the Puritans with weakness. Shakespeare's insight into character was too penetrating and too accurate ever to make such a mistake. Besides, he had felt the hard blows the sect had dealt against the players and the plays. Morose, narrow-minded, fanatical, they may have been and probably were, but vain, asinine, weak, never! For this reason I do not consider that in Malvolio Shakespeare has attempted to personify and delineate Puritanism.<sup>1</sup>

<sup>1</sup> I think the interview between the clown and Malvolio (iv. 2), in which there is allusion to "the opinion of Pythagoras," has no reference to religion. It, according to Bucknill (*Mad-Folk of Shakespeare*, pp. 322-325), simply "represents a caricature of the idea that mad-

It remains to mention the character of Falstaff. Did Shakespeare intend in him to personify Sir John Oldcastle, Lord Cobham, the Lollard martyr, and thereby hold up to ridicule Lollardism, which was simply an earlier form of Puritanism? This subject more properly belongs to the *I.* and *II. Henry IV.*, and will be discussed in the Introduction to those plays.

It has thus appeared that, in the return volleys which the play-writers and actors fired back at the Puritans, Shakespeare took no real part. And yet the temptation to him to do so was greater than to his fellows, Jonson and the rest, simply because his interests were greater. Does this mean that he saw a nearer way, and that, while in his plays he ridiculed with gentleness and good humor the foibles of the Puritan party, he took care that they did not shut up his playhouses; fighting them most effectually from the inside, through an "understanding" with his friends the Lord Chamberlaines and the Stage-Censors?

WM. H. FLEMING.

NEW YORK, *May* 1, 1889.

ness is occasioned by demoniacal possession, and is curable by priestly exorcism. The idea was not merely a vulgar one in Shakespeare's time, and was maintained even long afterward by the learned and the pious," seq.





WE, the undersigned, a Committee appointed by *The Shakespeare Society of New York* to confer and report upon a Notation for *The Bankside Edition* of the plays of William Shakespeare, hereby certify that the *Notation* of the present volume: of which five hundred copies only are printed, of which this copy is No. 87: is that resolved upon by us, and reported by us to, and adopted by, *The Shakespeare Society of New York*.

COMMITTEE { ALVEY A. ADEE, *Chairman*.  
THOMAS R. PRICE.  
WM. H. FLEMING.  
APPLETON MORGAN.





# Much adoe about Nothing.

*As it hath been sundrie times publikely*  
acted by the right honourable, the Lord  
Chamberlaine his seruants.

*Written by William Shakespeare.*

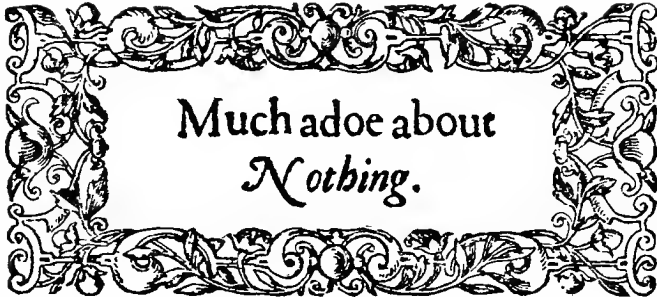


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1600.



MUCH ADOE ABOUT NOTHING.





1 1 *Enter Leonato gouvernour of Messina, Innogen his wife, Hero*  
2 *his daughter, and Beatrice his neece, with a*  
3 *messenger.*

4 *Leonato.*

5 **I** Learne in this letter, that don Peter of Arragon  
6 comes this night to Messina.

7 *Mess.* He is very neare by this, he was not three  
8 leagues off when I left him.

9 *Leona.* How many gentlemen haue you lost in this action?

10 10 *Mess.* But few of any fort, and none of name.

11 *Leona.* A victory is twice it selfe, when the atchiuer brings  
12 home ful numbers: I find here, that don Peter hath bestowed  
13 much honour on a yong Florentine called Claudio.

14 *Mess.* Much deseru'd on his part, and equally remembered  
15 by don Pedro, he hath borne himselfe beyond the promise of  
16 his age, doing in the figure of a lamb, the feats of a lion, he hath  
17 indeed better bettred expectation then you must expect of me  
18 to tell you how.

20 19 *Leo.* He hath an vnckle here in Messina will be very much  
20 glad of it.





## Much adoe about Nothing.

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### *Actus primus, Scena prima.*

*Enter Leonato Governour of Messina, Innogen his wife, Hero his daughter, and Beatrice his Neece, with a messenger.* 1  
2

*Leonato.* 3



Learn in this Letter, that *Don Peter* of *Arragon*, comes this night to *Messina*. 4  
5

*Mess.* He is very neere by this : he was not three Leagues off when I left him. 6  
7

*Leon.* How many Gentlemen haue you loft in this action? 8  
9

*Mess.* But few of any fort, and none of name. 10

*Leon.* A victorie is twice it selfe, when the atchieuer brings home full numbers : I finde heere, that *Don Peter* hath bestowed much honor on a yong *Florentine*, called *Claudio*. 11  
12  
13  
14

*Mess.* Much deferu'd on his part, and equally remembered by *Don Pedro*, he hath borne himselfe beyond the promise of his age, doing in the figure of a Lambe, the feats of a Lion, he hath indeede better betted expectation, then you must expect of me to tell you how. 15  
16  
17  
18  
19

*Leo.* He hath an Vnckle heere in *Messina*, will be very much glad of it. 20  
21

21 *Meff.* I haue already deliuered him letters, and there ap-  
 22 peares much ioy in him, euen fo much, that ioy could not fthew  
 23 it felfe modeft enough, without a badge of bitterneffe.

24 *Leo.* Did he breake out into teares?

25 *Meff.* In great meafure.

26 *Leo.* A kind ouerflow of kindneffe, there are no faces truer  
 27 then thofe that are fo wafht, how much better is it to weepe at  
 30 28 ioy, then to ioy at weeping?

29 *Beatr.* I pray you, is Signior Mountanto returnd from the  
 30 warres or no?

31 *Meffen.* I know none of that name, ladie, there was none  
 32 fuch in the army of any fort.

33 *Leonato* What is he that you afke for neece?

34 *Hero* My cofen meanes Signior Benedicke of Padua.

35 *Meff.* O hee's returnd, and as pleafant as euer he was.

36 *Bea.* He fet vp his bills here in Meffina, and challenge  
 37 Cupid at the Flight, and my vnclcs foole reading the chalenge  
 40 38 fubfcribde for Cupid, and challenge him at the Burbolt: I  
 39 pray you, how many hath he kild and eaten in thefe warres?  
 40 but how many hath he kild?for indeede I promifed to eate all  
 41 of his killing.

42 *Leo.* Faith neece you taxe Signior Benedicke too much,  
 43 but heele be meet with you, I doubt it not.

44 *Meff.* He hath done good feruice lady in thefe warres.

45 *Beat.* You had mufty vittaile, and he hath holpe to eate it,  
 46 he is a very valiaunt trencher man, he hath an excellent fto-  
 47 macke.

50 48 *Meff.* And a good fouldier too, lady.

49 *Beat.* And a good fouldiour to a Lady, but what is he to a  
 50 Lord?

51 *Meff.* A lord to a lord, a man to a man, ftufft with al hono-  
 52 rable vertues.

53 *Beat.* It is fo indeed, he is no leffe then a ftuft man, but for  
 54 the ftuffing wel, we are al mortall.

55 *Leo.* You muft not, fir, miftake my neece, there is a kind

*Meff.* I haue already deliuered him letters, and there  
appeares much ioy in him, euen so much, that ioy could  
not shew it selfe modest enough, without a badg of bit-  
terneffe.

*Leo.* Did he breake out into teares?

*Meff.* In great measure.

*Leo.* A kinde ouerflow of kindnesse, there are no fa-  
ces truer, then those that are so wash'd, how much bet-  
ter is it to weepe at ioy, then to ioy at weeping?

*Bea.* I pray you, is Signior *Mountanto* return'd from  
the warres, or no?

*Meff.* I know none of that name, Lady, there was  
none such in the armie of any fort.

*Leon.* What is he that you aske for Neece?

*Hero.* My cousin meanes Signior Benedick of *Padua*

*Meff.* O he's return'd, and as pleasant as euer he was.

*Beat.* He fet vp his bills here in *Messina*, & challeng'd  
Cupid at the Flight: and my Vnckles foole reading the  
Challenge, subscrib'd for Cupid, and challeng'd him at  
the Burbolt. I pray you, how many hath hee kil'd and  
eaten in these warres? But how many hath he kil'd? for  
indeed, I promis'd to eate all of his killing.

*Leon.* 'Faith Neece, you taxe Signior Benedicke too  
much, but hee'l be meet with you, I doubt it not.

*Meff.* He hath done good seruice Lady in these wars.

*Beat.* You had musty victuall, and he hath holpe to  
ease it: he's a very valiant Trencher-man, hee hath an  
excellent stomacke.

*Meff.* And a good fouldier too Lady.

*Beat.* And a good fouldier to a Lady. But what is he  
to a Lord?

*Meff.* A Lord to a Lord, a man to a man, stuf with  
all honourable vertues.

*Beat.* It is so indeed, he is no lesse then a stuf man:  
but for the stuffing well, we are all mortall.

*Leon.* You must not (sir) mistake my Neece, there is

56 of mery warre betwixt Signior Benedicke and her, they neuer  
57 meet but there's a skirmish of wit betweene them.

61 58 *Beat.* Alas he gets nothing by that, in our last conflict, 4 of his  
59 fiew wits went halting off, and now is the whole man governd  
60 with one, so that if he haue wit enough to keep himself warm,  
61 let him beare it for a difference between himself and his horse,  
62 for it is all the wealth that he hath left, to be known a reasona-  
63 ble creature, who is his companion now? he hath euery month  
64 a new fworne brother.

65 *Mess.* Ift possible?

70 66 *Beat.* Very easly possible, he weares his faith but as the fa-  
67 shion of his hat, it euer changes with the next blocke.

68 *Mess.* I see lady the gentleman is not in your bookes.

69 *Beat.* No, and he were, I would burne my study, but I pray  
70 you who is his companion? is there no yong squarer now that  
71 will make a voyage with him to the diuell?

72 *Mess.* He is most in the companie of the right noble Clau-  
73 dio.

80 74 *Beat.* O Lord, he will hang vpon him like a disease, hee is  
75 sooner caught than the pestilence, and the taker runs present-  
76 ly madde, God help the noble Claudio, if he haue caught the  
77 Benedickt, it will cost him a thousand pound ere a be cured.

78 *Mess.* I will holde friends with you Ladie.

79 *Beat.* Do good friend.

80 *Leon.* You will neuer runne madde niece.

81 *Beat.* No, not till a hote Ianuary.

82 *Mess.* Don Pedro is approacht.

90 83 *Enter don Pedro, Claudio, Benedicke, Balthasar*  
84 *and Iohn the bastard.*

85 *Pedro* Good signior Leonato, are you come to meet your

a kind of merry war betwixt Signior Benedick, & her : 58  
 they neuer meet, but there's a skirmish of wit between 59  
 them. 60

*Bea.* Alas, he gets nothing by that. In our last con- 61  
 flict, foure of his five wits went halting off, and now is 62  
 the whole man govern'd with one : so that if hee haue 63  
 wit enough to keepe himselfe warme, let him beare it 64  
 for a difference betweene himselfe and his horse : For it 65  
 is all the wealth that he hath left, to be knowne a reafo- 66  
 nable creature. Who is his companion now ? He hath 67  
 euery month a new sworne brother. 68

*Meff.* I'st possible ? 69

*Bea.* Very easly possible : he weares his faith but as 70  
 the fashion of his hat, it euer changes with  $\hat{y}$  next block. 71

*Meff.* I see (Lady) the Gentleman is not in your 72  
 bookes. 73

*Bea.* No, and he were, I would burne my study. But 74  
 I pray you, who is his companion ? Is there no young 75  
 squarer now, that will make a voyage with him to the 76  
 diuell ? 77

*Meff.* He is most in the company of the right noble 78  
*Claudio.* 79

*Bea.* O Lord, he will hang vpon him like a disease : 80  
 he is sooner caught then the pestilence, and the taker 81  
 runs presently mad. God helpe the noble *Claudio*, if hee 82  
 haue caught the Benedickt, it will cost him a thousand 83  
 pound ere he be cur'd. 84

*Meff.* I will hold friends with you Lady. 85

*Bea.* Do good friend. 86

*Leo.* You'l ne're run mad Neece. 87

*Bea.* No, not till a hot Ianuary. 88

*Meff.* *Don Pedro* is approach'd. 89

*Enter don Pedro, Claudio, Benedicke, Balthasar,* 90

*and John the bastard.* 91

*Pedro.* Good Signior *Leonato*, you are come to meet 92

86 trouble: the fashon of the world is, to auoyd coft, and you in-  
87 counter it.

88 *Leon.* Neuer came trouble to my houfe, in the likeneffe of  
89 your grace, for trouble being gone, comfort should remaine:  
90 but when you depart from mee, sorrow abides, and happines  
91 takes his leaue.

92 *Pedro* You embrace your charge too willingly: I thincke  
100 93 this is your daughter.

94 *Leonato* Her mother hath many times tolde me fo.

95 *Bened.* Were you in doubt fir that you askt her?

96 *Leonato* Signior Benedicke, no, for then were you a child.

97 *Pedro* You haue it full Benedicke, wee may gheffe by this,  
98 what you are, being a man, truely the Lady fathers her selfe:  
99 be happy Lady, for you are like an honourable father.

100 *Be.* If Signior Leonato be her father, she would not haue  
110 101 his head on her shoulders for all Messina as like him as she is.

102 *Beat.* I wonder that you will still be talking, signior Bene-  
103 dicke, no body markes you.

104 *Bene.* What my deere lady Didsdaine! are you yet liuing?

105 *Bea.* Is it possible Didsdaine should die, while she hath such  
106 meete foode to feede it, as signior Benedicke? Curtesie it selfe  
107 must conuert to Didsdaine, if you come in her presence.

120 108 *Bene.* Then is curtesie a turne-coate, but it is certaine I am  
109 loued of all Ladies, onelie you excepted: and I would I could  
110 finde in my heart that I had not a hard heart, for truely I loue  
111 none.

112 *Beat.* A deere happineffe to women, they would else haue  
113 beene troubled with a pernicious futer, I thanke God and my  
114 cold blood, I am of your humour for that, I had rather heare  
115 my dog barke at a crow, than a man sweare he loues me.

your trouble: the fashion of the world is to auoid coft, 93  
and you encounter it. 94

*Leon.* Neuer came trouble to my houfe in the likenes 95  
of your Grace: for trouble being gone, comfort fould 96  
remaine: but when you depart from me, forrow abides, 97  
and happineffe takes his leau. 98

*Pedro.* You embrace your charge too willingly: I 99  
thinke this is your daughter. 100

*Leonato.* Her mother hath many times told me fo. 101

*Bened.* Were you in doubt that you askt her? 102

*Leonato.* Signior Benedicke, no, for then were you a 103  
childe. 104

*Pedro.* You haue it full Benedicke, we may gheffe by 105  
this, what you are, being a man, truely the Lady fathers 106  
her felfe: be happie Lady, for you are like an honorable 107  
father. 108

*Ben.* If Signior *Leonato* be her father, fhe would not 109  
haue his head on her foulders for al *Meffina*, as like him 110  
as fhe is. 111

*Beat.* I wonder that you will ftill be talking, fignior 112  
*Benedicke*, no body markes you. 113

*Ben.* What my deere *Ladie Difeaine*! are you yet 114  
liuing? 115

*Beat.* Is it poffible *Difeaine* fould die, while fhee 116  
hath fuch meete foode to feede it, as Signior *Benedicke*? 117  
*Curtefie* it felfe muft conuert to *Difeaine*, if you come in 118  
her prefence. 119

*Bene.* Then is *curtefie* a turne-coate, but it is cer- 120  
taine I am loued of all *Ladies*, onely you excepted: and 121  
I would I could finde in my heart that I had not a hard 122  
heart, for truely I loue none. 123

*Beat.* A deere happineffe to women, they would elfe 124  
haue beene troubled with a pernicious *Suter*, I thanke 125  
God and my cold blood, I am of your humour for that, I 126  
had rather heare my *Dog barke* at a *Crow*, than a man 127  
fwear he loues me. 128

116 *Bene.* God keepe your Ladifhip ftill in that mind, fo fome  
130 117 Gentleman or other fhall fcape a predefinate fcratcht face.

118 *Beat.* Scratching could not make it worfe, and twere fuch  
119 a face as yours were.

120 *Bene.* Well, you are a rare parrat teacher.

121 *Beat.* A bird of my tongue, is better than a beaft of yours.

122 *Ben.* I would my horfe had the fpeed of your tongue, and  
123 fo good a continuer, but keep your way a Gods name, I haue  
124 done.

140 125 *Beat.* You alwayes end with a iades tricke, I knowe you of  
126 olde.

127 *Pedro* That is the fumme of all: Leonato, fignior Claudio,  
128 and fignior Benedicke, my deere friend Leonato, hath inuited  
129 you all, I tell him we fhall ftay here, at the leaft a moneth, and  
130 he heartily praies fome occafion may detaine vs longer, I dare  
131 fwere he is no hypocrite, but praies from his heart.

132 *Leon.* If you fwere, my lord, you fhall not be forfworne,  
133 let mee bidde you welcome, my lord, being reconciled to the  
150 134 Prince your brother: I owe you all duetie.

135 *John* I thanke you, I am not of many wordes, but I thanke  
136 you

137 *Leon.* Pleafe it your grace leade on?

138 *Pedro* Your hand Leonato, we wil go together.

139 *Exeunt. Manent Benedicke & Claudio.*

140 *Clau.* Benedicke, didft thou note the daughter of Signior

141 *Bene.* I noted her not, but I lookte on her, (Leonato?)

160 142 *Clau.* Is fhe not a modeft yong ladie?

143 *Bene.* Do you queftion me as an honeft man fhould doe,  
144 for my fimple true iudgement? or would you haue me fpeake  
145 after my cuftome, as being a profefled tyrant to their fex?



*Bene.* God keepe your Ladifhip ftill in that minde, 129  
fo fome Gentleman or other fhall fcape a predefinate 130  
fcratcht face. 131

*Beat.* Scratching could not make it worfe, and 'twere 132  
fuch a face as yours were. 133

*Bene.* Well, you are a rare Parrat teacher. 134

*Beat.* A bird of my tongue, is better than a beaft of 135  
your. 136

*Ben.* I would my horfe had the fpeed of your tongue, 137  
and fo good a continuer, but keepe your way a Gods 138  
name, I haue done. 139

*Beat.* You alwaies end with a Iades tricke, I know 140  
you of old. 141

*Pedro.* This is the fumme of all : *Leonato*, fignior *Claudio*, 142  
and fignior *Benedicke* ; my deere friend *Leonato*, hath 143  
inited you all, I tell him we fhall ftay here, at the leaft 144  
a moneth, and he heartily praies fome occafion may de- 145  
taine vs longer : I dare fweare hee is no hypocrite, but 146  
praies from his heart. 147

*Leon.* If you fweare, my Lord, you fhall not be for- 148  
fworne, let mee bid you welcome, my Lord, being re- 149  
conciled to the Prince your brother : I owe you all 150  
duetie. 151

*John.* I thanke you, I am not of many words, but I 152  
thanke you. 153

*Leon.* Pleafe it your grace leade on ? 154

*Pedro.* Your hand *Leonato*, we will goe together. 155

*Exeunt. Manet Benedicke and Claudio.* 156

*Clau. Benedicke*, didft thou note the daughter of fig- 157  
nior *Leonato* ? 158

*Bene.* I noted her not, but I lookt on her. 159

*Clau.* Is fhe not a modeft yong Ladie ? 160

*Bene.* Doe you queftion me as an honeft man fhould 161  
doe, for my fimple true iudgement ? or would you haue 162  
me fpeake after my cuftome, as being a profefed tyrant 163  
to their fexe ? 164

146 *Claudio* No, I pray thee speake in sober iudgement.

147 *Bene.* Why yfaith me thinks shees too low for a hie praife,  
148 too browne for a faire praife, and too litle for a great praife, on-  
149 lie this commendation I can affoord her, that were shee other  
150 then she is, she were vnhanfome, and being no other, but as she  
170 151 is, I do not like her.

152 *Claudio* Thou thinkest I am in sport, I pray thee tell mee  
153 truelie how thou lik'ft her.

154 *Bene.* Would you buie her that you enquier after her?

155 *Claudio* Can the world buie such a iewel?

156 *Bene.* Yea, and a case to putte it into, but speake you this  
157 with a sad brow? or doe you play the flowting iacke, to tell vs  
158 Cupid is a good Hare-finder, and Vulcan a rare Carpenter:  
159 Come, in what key shall a man take you to go in the song?

181 160 *Claudio* In mine eie, shee is the sweetest Ladie that euer I  
161 lookt on.

162 *Bened.* I can see yet without spectacles, and I see no such  
163 matter: theres her cofin, and she were not posselt with a fury,  
164 exceedes her as much in beautie, as the first of Maie dooth the  
165 last of December: but I hope you haue no intent to turne huf-  
166 band, haue you?

167 *Claudio* I would scarce trust my selfe, though I had sworne  
168 the contrarie, if Hero would be my wife.

190 169 *Bened.* Ift come to this? in faith hath not the worlde one  
170 man but he will weare his cappe with suspition? shall I neuer  
171 see a batcheller of three score againe? go to yfaith, and thou wilt  
172 needes thrust thy necke into a yoke, weare the print of it, and  
173 sigh away fundaies: looke, don Pedro is returned to seeke you.

174 *Enter don Pedro, Iohn the bastard.*

175 *Pedro* What secret hath held you here, that you followed  
176 not to Leonatoes?

*Clau.* No, I pray thee speake in sober iudgement. 165

*Bene:* Why yfaith me thinks shee's too low for a hie 166  
 praise, too browne for a faire praise, and too little for a 167  
 great praise, onely this commendation I can afford her, 168  
 that were shee other then she is, she were vnhandsome, 169  
 and being no other, but as she is, I doe not like her. 170

*Clau.* Thou think'st I am in sport, I pray thee tell me 171  
 truly how thou lik'st her. 172

*Bene.* Would you buie her, that you enquier after 173  
 her? 174

*Clau.* Can the world buie such a iewell? 175

*Ben.* Yea, and a case to put it into, but speake you this 176  
 with a sad brow? Or doe you play the flowting iacke, to 177  
 tell vs Cupid is a good Hare-finder, and Vulcan a rare 178  
 Carpenter: Come, in what key shall aman take you to 179  
 goe in the song? 180

*Clau.* In mine eie, she is the sweetest Ladie that euer 181  
 I lookt on. 182

*Bene.* I can see yet without spectacles, and I see no 183  
 such matter: there's her coffin, and she were not possesst 184  
 with a furie, exceeds her as much in beautie, as the first 185  
 of Maie doth the last of December: but I hope you haue 186  
 no intent to turne husband, haue you? 187

*Clau.* I would scarce trust my selfe, though I had 188  
 sworne the contrarie, if *Hero* would be my wife. 189

*Bene.* Ift come to this? in faith hath not the world one 190  
 man but he will weare his cap with suspition? shall I ne- 191  
 uer see a batcheller of three score againe? goe to yfaith, 192  
 and thou wilt needes thrust thy necke into a yoke, weare 193  
 the print of it, and sigh away fundaies: looke, *don Pedro* 194  
 is returned to seeke you. 195

*Enter don Pedro, Iohn the bastard.* 196

*Pedr.* What secret hath held you here, that you fol- 197  
 lowed not to *Leonatoes*? 198

177 *Bene.* I would your Grace would conftaine me to tell.

201 178 *Pedro* I charge thee on thy allegiance.

179 *Ben.* You heare, Count Claudio, I can be fecret as a dumb  
180 man, I woulde haue you thinke fo (but on my allegiance,  
181 marke you this, on my allegiance) he is in loue, with who ? now  
182 that is your Graces part : marke how fhort his anfwer is, with  
183 Hero Leonatoes fhort daughter.

184 *Clau.* If this were fo, fo were it vtred.

185 *Bened.* Like the olde tale, my Lord, it is not fo, nor twas  
210 186 not fo : but indeede, God forbid it fhould be fo.

187 *Claudio* If my paffion change not fhortly, God forbid it  
188 fhould be otherwife.

189 *Pedro* Amen, if you loue her, for the Lady is very well  
190 worthy.

191 *Claudio* You fpeake this to fetch me in, my Lord.

192 *Pedro* By my troth I fpeake my thought.

193 *Claudio* And in faith, my Lord, I fpoke mine.

194 *Bened.* And by my two faiths and troths, my Lorde, I  
195 fpoke mine.

220 196 *Clau.* That I loue her, I feele.

197 *Pedro* That fhe is worthy, I know.

198 *Bened.* That I neither feele how fhe fhould be loued, nor  
199 know how fhe fhould be worthie, is the opinion that fire can  
200 not melt out of me, I will die in it at the ftake.

201 *Pedro* Thou waft euer an obftinate heretique in the de-  
202 fpight of Beauty.

203 *Clau.* And neuer could maintaine his part, but in the force  
204 of his wil.

230 205 *Bene.* That a woman conceiued me, I thanke her : that fhe  
206 brought me vp, I likewise giue her moft humble thanks:but  
207 that I will haue a rechate winded in my forehead, or hang my  
208 bugle in an inuifible baldricke, all women fhall pardon mee :  
209 becaufe I will not doe them the wrong to miftruff any, I will

*Bened.* I would your Grace would conftraine mee to  
tell. 199 200

*Pedro.* I charge thee on thy allegeance. 201

*Ben.* You heare, Count *Claudio*, I can be secreet as a  
dumbe man, I would haue you thinke fo (but on my al-  
legiance, marke you this, on my allegiance) hee is in  
loue, With who? now that is your Graces part : marke  
how fhort his anfwere is, with *Hero*, *Leonatoes* fhort  
daughter. 202 203 204 205 206 207

*Clau.* If this were fo, fo were it vttred. 208

*Bened.* Like the old tale, my Lord, it is not fo, nor 'twas  
not fo : but indeede, God forbid it fhould be fo. 209 210

*Clau.* If my paffion change not fhortly, God forbid it  
fhould be otherwife. 211 212

*Pedro.* Amen, if you loue her, for the Ladie is verie  
well worthie. 213 214

*Clau.* You fpeake this to fetch me in, my Lord. 215

*Pedr.* By my troth I fpeake my thought. 216

*Clau.* And in faith, my Lord, I fpoke mine. 217

*Bened.* And by my two faiths and troths, my Lord, I  
fpeake mine. 218 219

*Clau.* That I loue her, I feele. 220

*Pedr.* That fhe is worthie, I know. 221

*Bened.* That I neither feele how fhee fhould be lo-  
ued, nor know how fhee fhould be worthie, is the  
opinion that fire cannot melt out of me, I will die in it at  
the ftake. 222 223 224 225

*Pedr.* Thou waft euer an obftinate heretique in the de-  
fpight of Beautie. 226 227

*Clau.* And neuer could maintaine his part, but in the  
force of his will. 228 229

*Ben.* That a woman conceiued me, I thanke her: that  
fhe brought mee vp, I likewise giue her moft humble  
thanks : but that I will haue a rechate winded in my  
forehead, or hang my bugle in an inuifible baldricke, all  
women fhall pardon me: becaufe I will not do them the  
230 231 232 233 234

210 doe my felfe the right to trust none : and the fine is, (for the  
211 which I may go the finer,) I will liue a bacheller.

212 *Pedro* I fhall fee thee ere I die, looke pale with loue.

213 *Bene.* With anger, with fickeneffe, or with hunger, my  
240 214 Lord, not with loue : proue that euer I loofe more blood with  
215 loue then I will get againe with drinking, picke out mine eies  
216 with a Ballad-makers penne, and hang me vp at the doore of a  
217 brothel houfe for the signe of blinde Cupid.

218 *Pedro* Well, if euer thou doft fall from this faith, thou wilt  
219 prooue a notable argument.

220 *Bene.* If I do, hang me in a bottle like a Cat, and shoote at  
221 me, and he that hits me, let him be clapt on the shoulder, and  
222 calld Adam.

250 223 *Pedro* Well, as time fhall trie : in time the fauage bull doth  
224 beare the yoke.

225 *Bene.* The fauage bull may, but if euer the fenfible Bene-  
226 dicke beare it, plucke off the bulls hornes, and fet them in my  
227 forehead, and let me be vildly painted, and in fuch great let-  
228 ters as they write, here is good horfe to hyre : let them signi-  
229 fie vnder my signe, here you may fee Benedicke the married  
230 man.

231 *Claudio* If this fhould euer happen, thou wouldft be horn  
232 madde.

260 233 *Pedro* Nay, if Cupid haue not spent all his quiuer in Ve-  
234 nice, thou wilt quake for this shortly.

235 *Bened.* I looke for an earthquake too then.

236 *Pedro* Well, you will temporize with the howres, in the  
237 meane time, good signior Benedicke, repaire to Leonatoes,  
238 commend me to him, and tell him I will not faile him at sup-  
239 per, for indeede he hath made great preparation.

240 *Bened.* I haue almost matter enough in mee for fuche an  
241 Embassage, and fo I commit you.

270 242 *Clau.* To the tuition of God : from my houfe if I had it.

wrong to mistrust any, I will doe my selfe the right to  
 trust none: and the fine is, (for the which I may goe the  
 finer) I will liue a Batchellor.

*Pedro.* I shall see thee ere I die, looke pale with loue.

*Bene.* With anger, with sicknesse, or with hunger,  
 my Lord, not with loue: proue that euer I loose more  
 blood with loue, then I will get againe with drinking,  
 picke out mine eyes with a Ballet-makers penne, and  
 hang me vp at the doore of a brothel-houfe for the signe  
 of blinde Cupid.

*Pedro.* Well, if euer thou doost fall from this faith,  
 thou wilt proue a notable argument.

*Bene.* If I do, hang me in a bottle like a Cat, & shoot  
 at me, and he that hit's me, let him be clapt on the shoul-  
 der, and cal'd *Adam*.

*Pedro.* Well, as time shall trie: In time the sauage  
 Bull doth beare tne yoake.

*Bene.* The sauage bull may, but if euer the sensible  
*Benedicke* beare it, plucke off the bulles hornes, and set  
 them in my forehead, and let me be vildely painted, and  
 in such great Letters as they write, heere is good horfe  
 to hire: let them signifie vnder my signe, here you may  
 see *Benedicke* the married man.

*Clau.* If this should euer happen, thou wouldst bee  
 horne mad.

*Pedro.* Nay, if Cupid haue not spent all his Quiuer in  
 Venice, thou wilt quake for this shortly.

*Bene.* I looke for an earthquake too then.

*Pedro.* Well, you will temporize with the houres, in  
 the meane time, good Signior *Benedicke*, repaire to *Leo-  
 natoes*, commend me to him, and tell him I will not faile  
 him at supper, for indeede he hath made great prepara-  
 tion.

*Bene.* I haue almost matter enough in me for such an  
 Embassage, and so I commit you.

*Clau.* To the tuition of God. From my houfe, if I  
 had it. .

243 *Pedro* The fixt of Iuly : your louing friend Benedicke.

244 *Bened.* Nay mocke not, mocke not, the body of your dif-  
245 course is fometime guarded with fragments, and the guardes  
246 are but flightly basted on neither, ere you flowt old ends any  
247 further, examine your conscience, and fo I leaue you. *exit*

248 *Claudio* My liege, your Highnesse nowe may doe mee  
249 good.

280 250 *Pedro* My loue is thine to teach, teach it but how,  
251 And thou shalt see how apt it is to learne  
252 Any hard lesson that may do thee good.

253 *Clau.* Hath Leonato any sonne, my lord ?

254 *Pedro* No childe but Hero, shees his onely heire :  
255 Dooft thou affect her Claudio ?

256 *Claudio* O my lord,

257 When you went onward on this ended action,

258 I lookt vpon her with a fouldiers eie,

259 That likt, but had a rougher taske in hand,

290 260 Than to driue liking to the name of loue :

261 But now I am returnde, and that warre-thoughts,

262 Haue left their places vacant:in their roomes,

263 Come thronging soft and delicate desires,

264 All prompting mee how faire yong Hero is,

265 Saying I likt her ere I went to warres.

266 *Pedro* Thou wilt be like a louer presently,

267 And tire the hearer with a booke of words,

268 If thou dost loue faire Hero, cherish it,

269 And I wil breake with hir, and with her father,

270 And thou shalt haue her:wast not to this end,

300 271 That thou beganst to twist so fine a storie ?

272 *Clau.* How sweetly you do minister to loue,

273 That know loues grieffe by his complexion !

274 But lest my liking might too sodaine feeme,

275 I would haue falude it with a longer treatise.

276 *Pedro* What need the bridge much broder then the flood ?

277 The fairest graunt is the necessitie :



- Pedro.* The fixt of Iuly. Your louing friend, *Benedick.* 272
- Bene.* Nay mocke not, mocke not ; the body of your 273  
discourfe is fometime guarded with fragments, and the 274  
guardes are but flightly basted on neither, ere you flout 275  
old ends any further, examine your confcience, and fo I 276  
leauē you. *Exit.* 277
- Clau.* My Liege, your Highneffe now may doe mee 278  
good. 279
- Pedro.* My loue is thine to teach, teach it but how, 280  
And thou shalt fee how apt it is to learne 281  
Any hard Leffon that may do thee good. 282
- Clau.* Hath *Leonato* any fonne my Lord ? 283
- Pedro.* No childe but *Hero*, she's his onely heire. 284  
Dost thou affect her *Claudio* ? 285
- Clau.* O my Lord, 286  
When you went onward on this ended action, 287  
I look'd vpon her with a souldiers eie, 288  
That lik'd, but had a rougher taske in hand, 289  
Than to driue liking to the name of loue : 290  
But now I am return'd, and that warre-thoughts 291  
Haue left their places vacant : in their roomes, 292  
Come thronging soft and delicate desires, 293  
All prompting mee how faire yong *Hero* is, 294  
Saying I lik'd her ere I went to warres. 295
- Pedro.* Thou wilt be like a louer presently, 296  
And tire the hearer with a booke of words : 297  
If thou dost loue faire *Hero*, cherish it, 298  
And I will breake with her : waft not to this end, 299
- That thou beganst to twist so fine a story ? 300
- Clau.* How sweetly doe you minister to loue, 301  
That know loues grieffe by his complexion ! 302  
But left my liking might too sodaine seeme, 303  
I would haue salu'd it with a longer treatife. 304
- Ped.* What need ſ<sup>y</sup> bridge much broder then the flood ? 305  
The fairest graunt is the necessitie : 306

- 278 Looke what wil ferue is fit:tis once, thou loueft,  
 279 And I wil fit thee with the remedie,  
 280 I know we fhall haue reuelling to night,  
 310 281 I wil affume thy part in fome difguife,  
 282 And tell faire Hero I am Claudio,  
 283 And in her bofome ile vnclafpe my heart,  
 284 And take her hearing prifoner with the force  
 285 And ftrong incounter of my amorous tale :  
 286 Then after to her father will I breake,  
 287 And the conclufion is, ſhe ſhal be thine,  
 288 In practife let vs put it prefently. *exeunt.*  
 289 *Enter Leonato and an old man brother to Leonato*  
 290 *Leo.* How now brother, where is my cofen your fonne, hath  
 320 291 he provided this muſique ?  
 292 *Old* He is very buſie about it, but brother, I can tell you  
 293 ſtrange newes that you yet dreamt not of.  
 294 *Leo.* Are they good ?  
 295 *Old* As the euent ſtampes them, but they haue a good co-  
 296 uer : they ſhew well outward, the prince and Count Claudio  
 297 walking in a thicke pleached alley in mine orchard, were thus  
 298 much ouer-heard by a man of mine : the prince diſcouered to  
 299 Claudio that he loued my niece your daughter, and meant to  
 300 acknowledge it this night in a daunce, and if he found her ac-  
 330 301 cordant, he meant to take the preſent time by the top, and in-  
 302 ſtantly breake with you of it.  
 303 *Leo* Hath the fellow any wit that told you this ?  
 304 *Old* A good ſharp fellow, I wil fend for him, and queſtion  
 305 him your ſelfe.  
 306 *Leo.* No, no, we wil hold it as a dreame til it appeare it ſelf :  
 307 but I will acquaint my daughter withall, that ſhe may bee the  
 308 better prepared for an anſwer, if peradventure this be true : go  
 309 you and tel hir of it : coofins, you know what you haue to doe,  
 340 310 O I crie you mercie friend, go you with me and I wil vſe your  
 311 ſhill:good cofin haue a care this buſie time. *exeunt.*

Looke what will ferue, is fit : 'tis once, thou loueft,	307
And I will fit thee with the remedie,	308
I know we shall haue reuelling to night,	309
I will affume thy part in some disguise,	310
And tell faire <i>Hero</i> I am <i>Claudio</i> ,	311
And in her bosome Ile vnclasp my heart,	312
And take her hearing prisoner with the force	313
And strong incounter of my amorous tale :	314
Then after, to her father will I breake,	315
And the conclusion is, thee shall be thine,	316
In practise let vs put it presently.	<i>Exeunt.</i> 317
<i>Enter Leonato and an old man, brother to Leonato.</i>	318
<i>Leo.</i> How now brother, where is my cosen your son :	319
hath he provided this musicke ?	320
<i>Old.</i> He is very busie about it, but brother, I can tell	321
you newes that you yet dreamt not of.	322
<i>Lo.</i> Are they good ?	323
<i>Old.</i> As the euent stamps them, but they haue a good	324
couer : they shew well outward, the Prince and Count	325
<i>Claudio</i> walking in a thick pleached alley in my orchard,	326
were thus ouer-heard by a man of mine : the Prince dis-	327
covered to <i>Claudio</i> that hee loued my niece your daugh-	328
ter, and meant to acknowledge it this night in a dance,	329
and if hee found her accordant, hee meant to take the	330
present time by the top, and instantly breake with you	331
of it.	332
<i>Leo.</i> Hath the fellow any wit that told you this ?	333
<i>Old.</i> A good sharpe fellow, I will send for him, and	334
question him your selfe.	335
<i>Leo.</i> No, no ; wee will hold it as a dreame, till it ap-	336
peare it selfe : but I will acquaint my daughter withall,	337
that she may be the better prepared for an answer, if per-	338
adventure this bee true : goe you and tell her of it : coo-	339
fins, you know what you haue to doe, O I crie you mer-	340
cie friend, goe you with mee and I will vse your skill,	341
good cosin haue a care this busie time.	<i>Exeunt.</i> 342

312 *Enter sir Iohn the bastard, and Conrade his companion.*

313 *Con.* What the goodyeere my lord, why are you thus out of  
314 measure fad ?

315 *Iohn* There is no measure in the occasion that breeds, ther-  
316 fore the fadnesse is without limit.

317 *Con.* You should heare reason.

318 *Iohn* And when I haue heard it, what blessing brings it ?

351 319 *Con* If not a present remedy, at least a patient sufferance.

320 *Iohn* I wonder that thou (being as thou saist, thou art, borne  
321 vnder Saturne) goest about to apply a morall medicine, to a  
322 mortifying mischiefe: I cannot hide what I am: I must be fad  
323 when I haue cause, and smile at no mans iests, eate when I haue  
324 stomack, and wait for no mans leisure: sleep when I am drow-  
325 sie, and tend on no mans bufinesse, laugh when I am mery, and  
326 claw no man in his humor.

360 327 *Con.* Yea but you must not make the full shew of this till  
328 you may do it without controllment, you haue of late stoode  
329 out against your brother, and he hath tane you newly into his  
330 grace, where it is impossible you should take true root, but by  
331 the faire weather that you make your self, it is needful that you  
332 frame the season for your owne haruest.

333 *Iohn* I had rather be a canker in a hedge, then a rose in his  
334 grace, and it better fits my bloud to be disdain'd of all, then to  
335 fashion a cariage to rob loue from any: in this (thogh I cannot  
370 336 be said to be a flattering honest man) it must not be denied but I  
337 am a plain dealing villaine, I am trusted with a muffel, and en-  
338 fraunchisde with a clogge, therefore I haue decreed, not to sing  
339 in my cage: if I had my mouth I would bite: if I had my liber-  
340 ty I would do my liking: in the mean time, let me be that I am,  
341 and seeke not to alter me.

342 *Con.* Can you make no vse of your discontent ?

343 *Iohn* I make all vse of it, for I vse it only,

344 Who comes here? what newes Borachio ?

- Enter Sir Iohn the Bastard, and Conrade his companion.* 343
- Con.* What the good yeere my Lord, why are you 344  
thus out of measure fad ? 345
- Ioh.* There is no measure in the occasion that breeds, 346  
therefore the fadness is without limit. 347
- Con.* You should heare reason. 348
- Iohn.* And when I haue heard it, what blessing brin- 349  
geth it ? 350
- Con.* If not a present remedy, yet a patient sufferance. 351
- Ioh.* I wonder that thou (being as thou saist thou art, 352  
borne vnder *Saturne*) goest about to apply a morall me- 353  
dicine, to a mortifying mischief: I cannot hide what I 354  
am: I must bee fad when I haue cause, and smile at no 355  
mans iests, eat when I haue stomacke, and wait for no 356  
mans leisure: sleepe when I am drowsie, and tend on no 357  
mans business, laugh when I am merry, and claw no man 358  
in his humor. 359
- Con.* Yea, but you must not make the full show of this, 360  
till you may doe it without controuersie, you haue of 361  
late stood out against your brother, and hee hath tane 362  
you newly into his grace, where it is impossible you 363  
should take root, but by the faire weather that you make 364  
your selfe, it is needful that you frame the season for your 365  
owne harvest. 366
- Iohn.* I had rather be a canker in a hedge, then a rose 367  
in his grace, and it better fits my blood to be disdain'd of 368  
all, then to fashion a carriage to rob loue from any: in this 369  
(though I cannot be said to be a flattering honest man) 370  
it must not be denied but I am a plaine dealing villaine, I 371  
am trusted with a muffell, and enfranchis'd with a clog, 372  
therefore I haue decreed, not to sing in my cage: if I had 373  
my mouth, I would bite: if I had my liberty, I would do 374  
my liking: in the meane time, let me be that I am, and 375  
seeke not to alter me. 376
- Con.* Can you make no vse of your discontent ? 377
- Iohn.* I will make all vse of it, for I vse it onely. 378  
Who comes here? what newes *Borachio*? 379

380 345

*Enter Borachio.*

346 *Bor.* I came yonder from a great supper, the prince your  
347 brother is royally entertain'd by Leonato, and I can giue you  
348 intelligence of an intended mariage.

349 *John* Wil it ferue for any model to build mischiefe on? what  
350 is he for a foole that betrothes himfelfe to vnquietneffe?

351 *Bor.* Mary it is your bothers right hand.

352 *John* Who, the most exquisite Claudio?

353 *Bor.* Euen he.

390 354 *John* A proper squier, and who, and who, which way looks  
355 he?

356 *Bor.* Mary one Hero the daughter and heire of Leonato.

357 *John* A very forward March-chicke, how came you to  
358 this?

359 *Bor* Being entertain'd for a perfumer, as I was smoaking a  
360 mufty roome, comes me the prince and Claudio, hand in  
361 hand in sad conference: I whipt me behind the arras, and there  
362 heard it agreed vpon, that the prince should woee Hero for  
400 363 himfelfe, and hauing obtain'd her, giue her to Counte Clau-  
364 dio.

365 *John* Come, come, let vs thither this may proue food to my  
366 displeasure, that yong start-vp hath all the glory, of my ouer-  
367 throw: if I can croffe him any way, I bleffe my selfe euery way,  
368 you are both fure, and wil affist me.

369 *Cour.* To the death my Lord.

370 *John* Let vs to the great supper, their cheere is the greater  
371 that I am subdued, would the cooke were a my mind, shall we  
410 372 go proue whats to be done?

373 *Bor.* Weele wait vpon your lordship.

*exit.*

*Enter Borachio.*

*Bor.* I came yonder from a great supper, the Prince  
your brother is royally entertained by *Leonato*, and I can  
giue you intelligence of an intended marriage.

*John.* Will it serue for any Modell to build mischief  
on? What is hee for a foole that betrothes himselfe to  
vnquietneffe?

*Bor.* Mary it is your brothers right hand.

*John.* Who, the most exquisite *Claudio*?

*Bor.* Euen he.

*John.* A proper squier, and who, and who, which way  
lookes he?

*Bor.* Mary on *Hero*, the daughter and Heire of *Leo-  
nato*.

*John.* A very forward March-chicke, how came you  
to this?

*Bor.* Being entertain'd for a perfumer, as I was smoak-  
ing a musty roome, comes me the Prince and *Claudio*,  
hand in hand in sad conference: I whipt behind the Ar-  
ras, and there heard it agreed vpon, that the Prince should  
wooe *Hero* for himselfe, and hauing obtain'd her, giue  
her to Count *Claudio*.

*John.* Come, come, let vs thither, this may proue good  
to my displeasure, that young start-up hath all the glorie  
of my ouerthrow: if I can croffe him any way, I blesse  
my selfe euery way, you are both sure, and will assist  
mee?

*Conr.* To the death my Lord.

*John.* Let vs to the great supper, their cheere is the  
greater that I am subdued, would the Cooke were of my  
minde: shall we goe proue whats to be done?

*Bor.* Wee'll wait vpon your Lordship.

*Exeunt.*

374 *Enter Leonato, his brother, his wife, Hero his daughter, and*  
375 *Beatrice his neece, and a kinsman.*

376 *Leonato* Was not counte Iohn here at supper ?

377 *brother* I saw him not.

378 *Beatrice* How tartely that gentleman lookes, I neuer can fee  
379 him but I am heart-burn'd an hower after.

380 *Hero* He is of a very melancholy difpofition.

420 381 *Beatrice* He were an excellent man that were made iust in  
382 the mid-way between him and Benedick, the one is too like an  
383 image and faies nothing, and the other too like my ladies eldest  
384 Ionne, euermore tatling.

385 *Leonato* Then halfe signior Benedickes tongue in Counte  
386 Iohns mouth, and halfe Counte Iohns melancholy in Signior  
387 Benedickes face.

388 *Beatrice* With a good legge and a good foote vnckle, and  
389 money inough in his purse, fuch a man would winne any wo-  
390 man in the world if a could get her good will.

430 391 *Leonato* By my troth neece thou wilt neuer get thee a huf-  
392 band, if thou be fo shrewd of thy tongue.

393 *brother* Infaith shees too curft.

394 *Beatrice* Too curft is more then curft, I fhall leffen  
395 Gods fending that way, for it is faide, God fends a curft cow  
396 fhort hornes, but to a cow too curft, he fends none.

397 *Leonato* So, by being too curft, God will fend you no  
398 hornes.

399 *Beatrice* Iust, if he fend me no husband, for the which blef-  
400 fing I am at him vpon my knees euery morning and euening :

440 401 Lord, I could not endure a husband with a beard on his face, I  
402 had rather lie in the woollen !

403 *Leonato* You may light on a husband that hath no beard.



*Actus Secundus.*

- 
- Enter Leonato, his brother, his wife, Hero his daughter, and* 413  
*Beatrice his neece, and a kinsman.* 414
- Leonato.* Was not Count *Iohn* here at supper? 415  
*Brother.* I saw him not. 416  
*Beatrice.* How tartly that Gentleman lookes, I neuer 417  
can see him, but I am heart-burn'd an howre after. 418  
*Hero.* He is of a very melancholy disposition. 419  
*Beatrice.* Hee were an excellent man that were made 420  
iust in the mid-way betweene him and *Benedicke*, the one 421  
is too like an image and faies nothing, and the other too 422  
like my Ladies eldest sonne, euermore tatling. 423  
*Leon.* Then halfe signior *Benedicks* tongue in Count 424  
*Iohns* mouth, and halfe Count *Iohns* melancholy in Sig- 425  
nior *Benedicks* face. 426  
*Beat.* With a good legge, and a good foot vnckle, and 427  
money enough in his purse, such a man would winne any 428  
woman in the world, if he could get her good will. 429  
*Leon.* By my troth Neece, thou wilt neuer get thee a 430  
husband, if thou be so shrewd of thy tongue. 431  
*Brother.* Infaith shee's too curft. 432  
*Beat.* Too curft is more then curft, I shall lessen Gods 433  
fending that way: for it is said, God sends a curft Cow 434  
short hornes, but to a Cow too curft he sends none. 435  
*Leon.* So, by being too curft, God will send you no 436  
hornes. 437  
*Beat.* Iust, if he send me no husband, for the which 438  
bleffing, I am at him vpon my knees euery morning and 439  
euening: Lord, I could not endure a husband with a 440  
beard on his face, I had rather lie in the woollen. 441  
*Leonato.* You may light vpon a husband that hath no 442  
beard. 443

404 *Beatrice* What should I do with him, dresse him in my ap-  
 405 parell and make him my waiting gentlewoman? he that hath a  
 406 beard, is more then a youth: and he that hath no beard, is leffe  
 407 then a man: and he that is more then a youth, is not for me, and  
 408 he that is leffe then a man, I am not for him, therefore I will  
 409 euen take fixpence in earnest of the Berrord, and leade his  
 450 apes into hell.

411 *Lenoato* Well then, go you into hell.

412 *Beatrice* No but to the gate, and there will the diuell meete  
 413 me like an old cuckold with hornes on his head, and say, get  
 414 you to heauen *Beatrice*, get you to heauen, heeres no place for  
 415 you maids, so deliuer I vp my apes and away to faint Peter: for  
 416 the heauens, he shewes me where the Batchellers fit, and there  
 417 liue we as mery as the day is long.

418 *brother* Well neece, I trust you will be rulde by your fa-  
 460 ther.

420 *Beatrice* Yes faith, it is my cofens duetie to make curfie and  
 421 say, father, as it please you: but yet for all that cofin, let him be a  
 422 handsome fellow, or else make an other curfie, and say, father,  
 423 as it please me.

424 *Leonato* Well neece, I hope to see you one day fitted with a  
 425 husband.

426 *Beatrice* Not til God make men of some other mettall then  
 427 earth, would it not grieue a woman to be ouer-masted with  
 428 a peece of valiant dust? to make an account of her life to a clod  
 470 of waiward marle? no vnckle, ile none: Adams sonnes are my  
 430 brethren, and truly I holde it a sinne to match in my kin-  
 431 red.

432 *Leonato* Daughter, remember what I told you, if the prince  
 433 do folicite you in that kind, you know your answer.

434 *Beatrice* The fault will be in the musique cofin, if you be  
 435 not wooed in good time: if the prince be too important, tell  
 436 him there is meafure in euery thing, and so daunce out the an-  
 437 fwer, for here me Hero, wooing, wedding, and repenting, is

*Beatrice.* What should I doe with him? dresse him in  
my apparell, and make him my waiting gentlewoman? he  
that hath a beard, is more then a youth: and he that hath  
no beard, is lesse then a man: and hee that is more then a  
youth, is not for mee: and he that is lesse then a man, I am  
not for him: therefore I will euen take fixe pence in ear-  
nest of the Berrord, and leade his Apes into hell.

*Leon.* Well then, goe you into hell.

*Beat.* No, but to the gate, and there will the Deuill  
meete mee like an old Cuckold with hornes on his head,  
and say, get you to heauen *Beatrice*, get you to heauen,  
heere's no place for you maids, so deliuer I vp my Apes,  
and away to *S. Peter*: for the heauens, hee shewes mee  
where the Batchellers fit, and there liue wee as merry as  
the day is long.

*Brother.* Well neece, I trust you will be rul'd by your  
father.

*Beatrice.* Yes faith, it is my cofens dutie to make curt-  
sie, and say, as it please you: but yet for all that cofin, let  
him be a handsome fellow, or else make an other cursie,  
and say, father, as it please me.

*Leonato.* Well neece, I hope to see you one day fitted  
with a husband.

*Beatrice.* Not till God make men of some other met-  
tall then earth, would it not grieue a woman to be ouer-  
mastred with a peece of valiant dust? to make account of  
her life to a clod of waiward marle? no vnckle, ile none:  
*Adams* sonnes are my brethren, and truly I hold it a sinne  
to match in my kinred.

*Leon.* Daughter, remember what I told you, if the  
Prince doe solicit you in that kinde, you know your an-  
swere.

*Beatrice.* The fault will be in the musicke cofin, if you  
be not wooed in good time: if the Prince bee too impor-  
tant, tell him there is meafure in euery thing, & so dance  
out the answere, for heare me *Hero*, wooing, wedding, &

480 438 as a Scotch ijgge, a meafure, and a cinquepace : the firft fuite is  
 439 hot and hafty like a Scotch ijgge (and ful as fantafticall) the  
 440 wedding manerly modeft (as a meafure) full of ftate and aun-  
 441 chentry, and then comes Repentance, and with his bad legs  
 442 falls into the cinquepace fafter and fafter, til he fincke into his  
 443 graue.

444 *Leonato* Coffin you apprehend paffing fhrewdly.

445 *Beatrice* I haue a good eie vnckle, I can fee a church by  
 446 day-light.

447 *Leonato* The reuellers are entring brother, make good  
 490 448 roome.

449 *Enter prince, Pedro, Claudio, and Benedicke, and Balthafer,*  
 450 *or dumb Iohn.*

451 *Pedro* Lady will you walke about with your friend ?

452 *Hero* So, you walke foftly, and looke fweetly, and fay no-  
 453 thing, I am yours for the walke, and efpecially when I walk a-  
 454 way.

455 *Pedro* With me in your company.

456 *Hero* I may fay fo when I pleafe.

457 *Pedro* And when pleafe you to fay fo ?

500 458 *Hero* When I like your fauour, for God defend the lute  
 459 fhould be like the cafe.

460 *Pedro* My vifor is Philemons roofe, within the houfe is  
 461 Ioue.

462 *Hero* Why then your vifor fhould be thatcht.

463 *Pedro* Speake low if you fpeake loue.

464 *Bene.* Well, I would you did like me.

465 *Mar.* So would not I for your owne fake, for I haue ma-  
 466 ny ill qualities.

467 *Bene.* Which is one ?

510 468 *Mar.* I fay my praiers alowd.

469 *Bene.* I loue you the better, the hearers may cry Amen.

470 *Marg.* God match me with a good dauncer.

471 *Balth.* Amen.

472 *Marg.* And God keepe him out of my fight when the  
 473 daunce is done : anfwer Clarke.

repenting, is as a Scotch ijgge, a measure, and a cinque-pace : the first fuite is hot and hafty like a Scotch ijgge (and full as fantafticall) the wedding manerly modeft, (as a measure) full of ftate & aunchentry, and then comes repentance, and with his bad legs falls into the cinque-pace fafter and fafter, till he finkes into his graue.

*Leonata.* Coffin you apprehend paffing fhrewdly.

*Beatrice.* I haue a good eye vnckle, I can fee a Church by daylight.

*Leon.* The reuellers are entring brother, make good roome.

*Enter Prince, Pedro, Claudio, and Benedicke, and Balthafar, or dumbe Iohn, Maskers with a drum.*

*Pedro.* Lady, will you walke about with your friend ?

*Hero.* So you walke foftly, and looke sweetly, and fay nothing, I am yours for the walke, and eſpecially when I walke away.

*Pedro.* With me in your company.

*Hero.* I may fay ſo when I pleaſe.

*Pedro.* And when pleaſe you to fay ſo ?

*Hero.* When I like your fauour, for God defend the Lute ſhould be like the caſe.

*Pedro.* My viſor is *Philemons* rooſe, within the houſe is Loue.

*Hero.* Why then your viſor ſhould be thatcht.

*Pedro.* Speake low if you ſpeake Loue.

*Bene.* Well, I would you did like me.

*Mar.* So would not I for your owne ſake, for I haue manie ill qualities.

*Bene.* Which is one ?

*Mar.* I fay my prayers alowd.

*Ben.* I loue you the better, the hearers may cry Amen.

*Mar.* God match me with a good dauncer.

*Balt.* Amen.

*Mar.* And God keepe him out of my fight when the daunce is done : anſwer Clarke.

- 474 *Balth.* No more words, the Clarke is answered.  
 475 *Vrfula* I know you well enough, you are signior Antho-  
 476 nio.  
 477 *Antho.* At a word I am not.  
 520 478 *Vrfula* I knowe you by the wagling of your head.  
 479 *Antho.* To tell you true, I counterfeit him.  
 480 *Vrfula* You coulde neuer doe him fo ill well, vnlesse you  
 481 were the very man : heeres his drie hand vp and downe, you  
 482 are he, you are he.  
 483 *Antho.* At a word, I am not.  
 484 *Vrfula* Come, come, do you thinke I do not know you by  
 485 your excellent wit? can vertue hide it selfe? go to, mumme, you  
 486 are he, graces will appeere, and theres an end.
- 530 487 *Beat.* Will you not tell me who tolde you fo?  
 488 *Bened.* No, you shall pardon me.  
 489 *Beat.* Nor will you not tell me who you are?  
 490 *Bened.* Not now.  
 491 *Beat.* That I was difdainefull, and that I had my good wit  
 492 out of the hundred mery tales : wel, this was signior Benedick  
 493 that said fo.  
 494 *Bened.* Whats he?  
 495 *Beat.* I am fure you know him well enough.  
 496 *Bened.* Not I, beleeeue me.
- 540 497 *Beat.* Did he neuer make you laugh?  
 498 *Bened.* I pray you what is he?  
 499 *Beat.* Why he is the princes ieafter, avery dul fool, only his  
 500 gift is, in deuifing impoffible flanders, none but Libertines  
 501 delight in him, and the commendation is not in his wit, but in  
 502 his villanie, for he both pleafes men and angers them, and then  
 503 they laugh at him, and beate him : I am fure he is in the Fleete,  
 504 I would he had boarded me.
- 505 *Bene.* When I know the Gentleman, ile tell him what you  
 550 506 fay.  
 507 *Beat.* Do, do, heele but break a comparifon or two on me,

- Rait.* No more words, the Clarke is answered. 516
- Vrsula.* I know you well enough, you are Signior *Anthony.* 517
- Anth.* At a word, I am not. 519
- Vrsula.* I know you by the wagling of your head. 520
- Anth.* To tell you true, I counterfet him. 521
- Vrsu.* You could neuer doe him fo ill well, vnlesse 522  
you were the very man: here's his dry hand vp & down, 523  
you are he, you are he. 524
- Anth.* At a word I am not. 525
- Vrsula.* Come, come, doe you thinke I doe not know 526  
you by your excellent wit? can vertue hide it selfe? goe 527  
to, mumme, you are he, graces will appeare, and there's 528  
an end. 529
- Beat.* Will you not tell me who told you fo? 530
- Bene.* No, you shall pardon me. 531
- Beat.* Nor will you not tell me who you are? 532
- Bened.* Not now. 533
- Beat.* That I was disdainfull, and that I had my good 534  
wit out of the hundred merry tales: well, this was Signi- 535  
or *Benedicke* that said fo. 536
- Bene.* What's he? 537
- Beat.* I am fure you know him well enough. 538
- Bene.* Not I, beleeeue me. 539
- Beat.* Did he neuer make you laugh? 540
- Bene.* I pray you what is he? 541
- Beat.* Why he is the Princes ieafter, a very dull foole, 542  
onely his gift is, in deuising impofsible flanders, none 543  
but Libertines delight in him, and the commendation is 544  
not in his witte, but in his villanie, for hee both pleaseth 545  
men and angers them, and then they laugh at him, and 546  
beat him: I am fure he is in the Fleet, I would he had 547  
boarded me. 548
- Bene.* When I know the Gentleman, Ile tell him what 549  
you fay. 550
- Beat.* Do, do, hee'l but breake a comparifon or two 551

508 which peraduēture, (not markt, or not laught at) strikes him in-  
 509 to melancholy and then theres a partridge wing faued, for the  
 510 foole will eate no supper that night : wee muft follow the lea-  
 511 ders.

512 *Bene.* In euery good thing.

513 *Beat.* Nay, if they leade to any ill, I will leaue them at the  
 514 next turning. *Dance* *exeunt*

560 515 *Iohn* Sure my brother is amorous on Hero, and hath with-  
 516 drawne her father to breake with him about it : the Ladies fo-  
 517 low her, and but one vifor remaines.

518 *Borachio* And that is Claudio, I knowe him by his bear-  
 519 ing.

520 *Iohn* Are not you fignior Benedicke ?

521 *Clau.* You know me well, I am he.

522 *Iohn* Signior, you are very neere my brother in his loue, he  
 523 is enamourd on Hero, I pray you diffwade him from her, the  
 524 is no equall for his birth, you may doe the parte of an honest  
 570 525 man in it.

526 *Claudio* How know you he loues her ?

527 *Iohn* I heard him fweare his affection.

528 *Borac.* So did I too, and he fwore hee would marry her to  
 529 night.

530 *Iohn* Come let vs to the banquet. *exeunt : manet Clau.*

531 *Claud.* Thus anſwer I in name of Benedicke,  
 532 But heare theſe ill newes with the eares of Claudio :

533 Tis certaine ſo, the Prince wooes for himſelfe,

534 Friendship is conſtant in all other things,

580 535 Saue in the office and affaires of loue :

536 Therefore all hearts in loue vſe their owne tongues.

537 Let euery eie negotiate for it ſelfe,

538 And truſt no Agent : for Beauty is a witch,

539 Againſt whoſe charmes, faith melteth into blood :

540 This is an accident of hourelly prooffe,

541 Which I miſtruſted not : farewel therefore Hero.

*(dicke*  
*Enter Bene-*



on me, which peradventure (not markt, or not laugh'd  
at) strikes him into melancholly, and then there's a Par-  
tridge wing faued, for the foole will eate no supper that  
night. We must follow the Leaders.

*Ben.* In euery good thing.

*Bea.* Nay, if they leade to any ill, I will leaue them  
at the next turning.

*Exeunt.*

*Musicke for the dance.*

*John.* Sure my brother is amorous on *Hero*, and hath  
withdrawne her father to breake with him about it: the  
Ladies follow her, and but one vifor remaines.

*Borachio.* And that is *Claudio*, I know him by his bea-  
ring.

*John.* Are not you signior *Benedicke*?

*Clau.* You know me well, I am hee.

*John.* Signior, you are verie neere my Brother in his  
loue, he is enamor'd on *Hero*, I pray you diffwade him  
from her, she is no equall for his birth: you may do the  
part of an honest man in it.

*Claudio.* How know you he loues her?

*John.* I heard him sweare his affection,

*Bor.* So did I too, and he swore he would marrie her  
to night.

*John.* Come, let vs to the banquet. *Ex. manet Clau.*

*Clau.* Thus answere I in name of *Benedicke*,

But heare these ill newes with the eares of *Claudio*:

'Tis certaine so, the Prince woes for himselfe:

Friendship is constant in all other things,

Saue in the Office and affaires of loue:

Therefore all hearts in loue vse their owne tongues.

Let euerie eye negotiate for it selfe,

And trust no Agent: for beautie is a witch,

Against whose charmes, faith melteth into blood:

This is an accident of hourelly prooffe,

Which I mistrusted not. Farewell therefore *Hero*.

542 *Benedicke* Count Claudio.

543 *Claudio* Yea, the fame.

590 544 *Bene.* Come, will you go with me?

545 *Claudio* Whither?

546 *Bene.* Euen to the next willow, about your owne bufines,  
547 county: what fashon will you weare the garland of? about  
548 your necke, like an Vfurers chaine? or vnder your arme, like a  
549 Lieutenants fcarffe? you muft weare it one way, for the prince  
550 hath got your Hero.

551 *Claudio* I wifh him ioy of her.

552 *Bened.* Why thats fspoken like an honeft Drouier, fo they  
553 fell bullockes: but did you thinke the Prince would haue fer-  
600 554 ued you thus?

555 *Claudio* I pray you leaue me.

556 *Benedicke* Ho now you fstrike like the blindman, twas the  
557 boy that stole your meate, and youle beate the poft.

558 *Claudio* If it will not be, ile leaue you. *exit*

559 *Benedicke* Alas poore hurt foule, now will hee creepe into  
560 fedges: but that my Ladie Beatrice fhould know me, and not  
561 know mee: the princes foole! hah, it may be I goe vnder that  
562 title becaufe I am merry: yea but fo I am apte to doe my felfe  
563 wrong: I am not fo reputed, it is the bafe (though bitter) difpo-  
610 564 fition of Beatrice, that puts the world into her perfon, and fo  
565 giues me out: well, ile be reuenged as I may.

566 *Enter the Prince, Hero, Leonato, Iohn and Borachio,*  
567 *and Conrade.*

568 *Pedro* Now fignior, wheres the Counte, did you fee him?

569 *Benedicke* Troth my lord, I haue played the part of Ladie  
570 Fame, I found him heere as melancholy as a Lodge in a War-  
571 ren, I tolde him, and I thinke I tolde him true, that your grace  
572 had got the goodwil of this yoong Lady, and I offred him my  
620 573 company to a willow tree, either to make him a garland, as be-

*Enter Benedicke.*

*Ben.* Count Claudio. 587

*Clau.* Yea, the same. 588

*Ben.* Come, will you go with me? 589

*Clau.* Whither? 591

*Ben.* Euen to the next Willow, about your own bu- 592

finesse, Count. What fashion will you weare the Gar- 593

land off? About your necke, like an Vfurers chaine? Or 594

vnder your arme, like a Lieutenants scarf? You must 595

weare it one way, for the Prince hath got your *Hero*. 596

*Clau.* I wish him ioy of her. 597

*Ben.* Why that's spoken like an honest Drouier, fo 598

they sel Bullockes: but did you thinke the Prince wold 599

haue ferued you thus? 600

*Clau.* I pray you leaue me. 601

*Ben.* Ho now you strike like the blindman, 'twas the 602

boy that stole your meate, and you'l beat the post. 603

*Clau.* If it will not be, Ile leaue you. *Exit.* 604

*Ben.* Alas poore hurt fowle, now will he creepe into 605

fedges: But that my Ladie *Beatrice* should know me, & 606

not know me: the Princes foole! Hah? It may be I goe 607

vnder that title, because I am merrie: yea but fo I am 608

apt to do my selfe wrong: I am not so reputed, it is the 609

base (though bitter) disposition of *Beatrice*, that putt's 610

the world into her person, and fo giues me out: well, Ile 611

be reuenged as I may. 612

*Enter the Prince.* 613

*Pedro.* Now Signior, where's the Count, did you 614

see him? 615

*Bene.* Troth my Lord, I haue played the part of Lady 616

Fame, I found him heere as melancholy as a Lodge in a 617

Warren, I told him, and I thinke, told him true, that your 618

grace had got the will of this young Lady, and I offered 619

him my company to a willow tree, either to make him a 620

574 ing forsaken, or to binde him vp a rod, as being worthie to bee  
575 whipt.

576 *Pedro* To be whipt, whats his fault ?

577 *Benedicke* The flatte transgression of a Schoole-boy, who  
578 being ouer-ioyed with finding a birds nest, shewes it his com-  
579 panion, and he steales it.

580 *Pedro* Wilt thou make a trust a transgression ? the transgres-  
581 sion is in the stealer.

582 *Benedicke* Yet it had not beene amisse the rodde had beene  
630 583 made, & the garland too, for the garland he might haue worn  
584 himselfe, and the rodde he might haue bestowed on you, who  
585 (as I take it) haue stolne his birds nest.

586 *Pedro* I wil but teach them to sing, and restore them to the  
587 owner.

588 *Benedicke* If their singing answer your saying, by my faith  
589 you say honestly.

590 *Pedro* The ladie Beatrice hath a quarrell to you, the Gen-  
591 tleman that daunst with her, told her shee is much wrongd by  
592 you.

640 593 *Bened.* O shee misufde me past the indurance of a blocke :  
594 an oake but with one greene leafe on it, would haue answered  
595 her : my very visor beganne to assume life, and scold with her :  
596 she tolde me, not thinking I had beene my selfe, that I was the  
597 Princes iester, that I was duller than a great thawe, huddling  
598 iest vpon iest, with such impossible conueiance vpon me, that  
599 I stood like a man at a marke, with a whole army shooting  
600 at me : she speakes poynyards, and eury word stabbes : if her

601 breath were as terrible as her terminations, there were no liu-  
650 602 ing neere her, shee would infect to the north starre : I would  
603 not marry her, though shee were indowed with al that Adam  
604 had left him before he transgress, she would haue made Her-  
605 cules haue turnd spit, yea, and haue cleft his club to make the  
606 fire too : come, talke not of her, you shall find her the infernall  
607 Ate in good apparell, I would to God some scholler would  
608 coniure her, for certainly, while she is heere, a man may liue

garland, as being forsaken, or to binde him a rod, as being worthy to be whipt. 621  
622

*Pedro.* To be whipt, what's his fault? 623

*Bene.* The flat transgression of a Schoole-boy, who being ouer-joyed with finding a birds nest, shewes it his companion, and he steales it. 624  
625  
626

*Pedro.* Wilt thou make a trust, a transgression? the transgression is in the stealer. 627  
628

*Ben.* Yet it had not beene amisse the rod had beene made, and the garland too, for the garland he might haue worne himselfe, and the rod hee might haue bestowed on you, who (as I take it)haue stolne his birds nest. 629  
630  
631  
632

*Pedro.* I will but teach them to sing, and restore them to the owner. 633  
634

*Bene.* If their singing answer your saying, by my faith you say honestly. 635  
636

*Pedro.* The Lady *Beatrice* hath a quarrell to you, the Gentleman that daunst with her, told her shee is much wrong'd by you. 637  
638  
639

*Bene.* O the misfude me past the indurance of a block : an oake but with one greene leafe on it, would haue answered her : my very visor began to affume life, and scold with her ; shee told mee, not thinking I had beene myselfe, that I was the Princes Iester, and that I was duller then a great thaw, hudling iest vpon iest, with such impossible conueiance vpon me, that I stood like a man at a marke, with a whole army shooting at me : shee speakes poynyards, and euery word stabbes : if her breath were as terrible as terminations, there were no liuing neere her, she would infect to the north starre : I would not marry her, though she were indowed with all that *Adam* had left him before he transgressed, she would haue made *Hercules* haue turnd spit, yea, and haue cleft his club to make the fire too : come, talke not of her, you shall finde her the infernall Ate in good apparell. I would to God some scholler would coniure her, for certainly while she is heere, a man may liue as quiet in hell, as in a sanctuary, 640  
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609 as quiet in hell, as in a fanctuarie, and people sinne vpon pur-  
 610 pose, becaufe they would goe thither, so indeede all difquiet,  
 660 611 horreur, and perturbation followes her.

612 *Enter Claudio and Beatrice.*

613 *Pedro* Looke heere she comes.

614 *Benedicke* Will your grace command me any seruice to the  
 615 worldes end? I will go on the flightest arrand now to the An-  
 616 typodes that you can deuife to send mee on: I will fetch you a  
 617 tooth-picker now from the furthest inch of Asia: bring you  
 618 the length of Prester Iohns foot: fetch you a haire off the great  
 619 Chams beard: doe you any embassage to the Pigmies, rather  
 620 than holde three words conference, with this harpy, you haue

671 621 no imployment for me?

622 *Pedro* None, but to desire your good company.

623 *Benedicke* O God sir, heeres a dish I loue not, I cannot in-  
 624 dure my Ladie Tongue. *exit.*

625 *Pedro* Come Lady, come, you haue lost the heart of signi-  
 626 or Benedicke.

627 *Beatrice* Indeed my Lord, he lent it me awhile, and I gaue  
 628 him vse for it, a double heart for his single one, mary once be-  
 629 fore he wonne it of me, with false dice, therefore your grace  
 680 630 may well fay I haue lost it.

631 *Pedro* You haue put him downe Lady, you haue put him  
 632 downe.

633 *Beatrice* So I would not he should do me, my Lord, lest I  
 634 should prooue the mother of fooles: I haue brought Counte  
 635 Claudio, whom you sent me to seeke.

636 *Pedro* Why how now Counte, wherefore are you sad?

637 *Claudio* Not sad my Lord.

638 *Pedro* How then? sicke?

639 *Claudio* Neither, my Lord.

690 640 *Beatrice* The Counte is neither sad, nor sicke, nor merry,  
 641 nor well: but ciuill Counte, ciuil as an orange, and something  
 642 of that ialous complexion.

and people sinne vpon purpose, because they would goe 658  
thither, so indeed all disquiet, horror, and perturbation 659  
followes her. 660

*Enter Claudio and Beatrice, Leonato, Hero.* 661

*Pedro.* Looke heere she comes. 662

*Bene.* Will your Grace command mee any seruice to 663  
the worlds end? I will goe on the slightest arrand now 664  
to the Antypodes that you can deuise to fend me on: I 665  
will fetch you a tooth-picker now from the furthest inch 666  
of Asia: bring you the length of *Prestor Iohns* foot: fetch 667  
you a hayre off the great *Chams* beard: doe you any em- 668  
bassage to the Pigmies, rather then hould three words 669  
conference, with this Harpy: you haue no employment 670  
for me? 671

*Pedro.* None, but to desire your good company. 672

*Bene.* O God fir, heeres a dish I loue not, I cannot in- 673  
dure this Lady tongue. *Exit.* 674

*Pedr.* Come Lady, come, you haue lost the heart of 675  
Signior *Benedicke.* 676

*Beatr.* Indeed my Lord, hee lent it me a while, and I 677  
gaue him vs for it, a double heart for a single one, marry 678  
once before he wonne it of mee, with false dice, therefore 679  
your Grace may well say I haue lost it. 680

*Pedro.* You haue put him downe Lady, you haue put 681  
him downe. 682

*Beat.* So I would not he should do me, my Lord, lest 683  
I should prooue the mother of fooles: I haue brought 684  
Count *Claudio*, whom you sent me to seeke. 685

*Pedro.* Why how now Count, wherfore are you sad? 686

*Claud.* Not sad my Lord. 687

*Pedro.* How then? sicke? 688

*Claud.* Neither, my Lord. 689

*Beat.* The Count is neither sad, nor sicke, nor merry, 690  
nor well: but ciuill Count, ciuill as an Orange, and some- 691  
thing of a iealous complexion. 692

643 *Pedro* Ifaith Lady, I think your blazon to be true, though  
 644 ile be fworne, if he be fo, his conceit is falfe : heere Claudio, I  
 645 haue wooed in thy name, and faire Hero is won, I haue broke  
 646 with her father, and his good will obtained, name the day of  
 647 marriage, and God giue thee ioy.

648 *Leonato* Counte take of me my daughter, and with her my  
 700 649 fortunes : his grace hath made the match, and all grace fay A-  
 650 men to it.

651 *Beatrice* Speake Counte, tis your Qu.

652 *Claudio* Silence is the perfectest Herault of ioy, I were but  
 653 little happy if I could fay, how much ? Lady, as you are mine,  
 654 I am yours, I giue away my felfe for you, and doate vpon the  
 655 exchange.

656 *Beat.* Speake cofin, or (if you cannot) ftop his mouth with a  
 657 kiffe, and let not him fpeake neither.

658 *Pedro* Infaith lady you haue a merry heart.

710 659 *Beatr.* Yea my lord I thanke it, poore foole it keepes on the  
 660 windy fide of Care, my coofin tells him in his eare that he is in  
 661 her heart

662 *Clau.* And fo fhe doth coofin.

663 *Beat.* Good Lord for aliance : thus goes euery one to the  
 664 world but I, and I am fun-burnt, I may fit in a corner and crie,  
 665 heigh ho for a husband.

666 *Pedro* Lady Beatrice, I will get you one.

667 *Beat.* I would rather haue one of your fathers getting : hath  
 668 your grace ne're a brother like you ? your father got excellent  
 720 669 husbands if a maide coulde come by them.

670 *Prince* Will you haue me? lady.

671 *Beatr.* No my lord, vnles I might haue another for work-  
 672 ing-daies, your grace is too cofly to weare euery day : but I  
 673 befeech your grace pardon me, I was born to fpeake all mirth,  
 674 and no matter.

675 *Prince* Your filence moft offends me, and to be merry, beft  
 676 becomes you, for out a queftion, you were borne in a merry  
 677 hower.



*Pedro.* Ifaith Lady, I thinke your blazon to be true, 693  
 though Ile be fworne, if hee be fo, his conceit is falſe : 694  
 heere *Claudio*, I haue wooed in thy name, and faire *Hero* 695  
 is won, I haue broke with her father, and his good will 696  
 obtained, name the day of marriage, and God giue 697  
 thee ioy. 698

*Leona.* Count, take of me my daughter, and with her 699  
 my fortunes : his grace hath made the match, & all grace 700  
 ſay, Amen to it. 701

*Beatr.* Speake Count, tis your Qu. 702

*Claud.* Silence is the perfectest Herault of ioy, I were 703  
 but little happy if I could ſay, how much ? Lady, as you 704  
 are mine, I am yours, I giue away my ſelfe for you, and 705  
 doat vpon the exchange. 706

*Beat.* Speake coſin, or (if you cannot) ſtop his mouth 707  
 with a kiſſe, and let not him ſpeake neither. 708

*Pedro.* Infaith Lady you haue a merry heart. 709

*Beatr.* Yea my Lord I thanke it, poore foole it keepes 710  
 on the windy ſide of Care, my cooſin tells him in his care 711  
 that he is in my heart. 712

*Clau.* And ſo ſhe doth cooſin. 713

*Beat.* Good Lord for alliance : thus goes euery one 714  
 to the world but I, and I am ſun-burn'd, I may ſit in a cor- 715  
 ner and cry, heigh ho for a husband. 716

*Pedro.* Lady *Beatrice*, I will get you one. 717

*Beat.* I would rather haue one of your fathers getting : 718  
 hath your Grace ne're a brother like you ? your father 719  
 got excellent husbands, if a maid could come by them. 720

*Prince.* Will you haue me ? Lady. 721

*Beat.* No, my Lord, vnleſſe I might haue another for 722  
 working-daies, your Grace is too coſtly to weare euerie 723  
 day : but I beſeech your Grace pardon mee, I was borne 724  
 to ſpeake all mirth, and no matter. 725

*Prince.* Your ſilence moſt offends me, and to be mer- 726  
 ry, beſt becomes you, for out of queſtion, you were born 727  
 in a merry howre. 728

678 *Beatr.* No fure my lord, my mother cried, but then there  
 730 679 was a starre daunft, and vnder that was I borne, cofins God  
 680 giue you ioy.

681 *Leonato* Neece, will you looke to thofe things I tolde you  
 682 of?

683 *Beat* I crie you mercy vncke, by your graces pardon.

684 *exit Beatrice.*

685 *Prince* By my troth a pleafant fpirited lady.

686 *Leon.* Theres little of the melancholy element in her my  
 687 lord, fhe is neuer fad, but when fhe fleeps, & not euer fad then:  
 688 for I haue heard my daughter fay, fhe hath often dreampt of  
 740 689 vnhappines, and wakt her felfe with laughing.

690 *Pedro* She cannot indure to heare tell of a husband.

691 *Leonato* O by no meanes, fhe mockes al her wooers out of  
 692 fute.

693 *Prince.* She were an excellent wife for Benedick.

694 *Leonato* O Lord, my lord, if they were but a weeke married,  
 695 they would talke themfelues madde.

696 *Prince* Countie Claudio, when meane you to goe to  
 697 church?

750 698 *Clau.* To morow my lord, Time goes on crutches, til Loue  
 699 haue all his rites.

700 *Leonato* Not til monday, my deare fonne, which is hence a  
 701 iuft feuenight, and a time too brieftoo, to haue al things an-  
 702 fwer my mind.

703 *Prince* Come, you fhake the head at fo long a breathing,  
 704 but I warrant thee Claudio, the time fhall not go dully by vs, I  
 705 wil in the interim, vndertake one of Hercules labors, which is,  
 706 to bring Signior Benedick and the lady Beatrice into a moun-  
 707 taine of affection, th'one with th'other, I would faine haue it a

761 708 match, and I doubt not but to fashon it, if you three will but  
 709 minifter fuch affiftance as I fhall giue you direction.

710 *Leonato* My lord, I am for you, though it coft me ten nights  
 711 watchings.

*Beatr.* No fure my Lord; my Mother cried, but then  
there was a starre daunft, and vnder that was I borne : co-  
fins God giue you ioy.

*Leonato.* Neece, will you looke to thofe rhings I told  
you of ?

*Beat.* I cry you mercy Vncle, by your Graces pardon.

*Exit Beatrice.*

*Prince.* By my troth a pleafant fpirited Lady.

*Leon.* There's little of the melancholy element in her  
my Lord, fhe is neuer fad, but when fhe fleepes, and not  
euer fad then:for I haue heard my daughter fay, fhe hath  
often dreamt of vnhappineffe, and wakt her felfe with  
laughing.

*Pedro.* Shee cannot indure to heare tell of a husband.

*Leonato.* O, by no meanes, fhe mocks all her woers  
out of fuite.

*Prince.* She were an excellent wife for *Benedick*.

*Leonato.* O Lord, my Lord, if they were but a weeke  
married, they would talke themfelues madde.

*Prince.* Counte *Claudio*, when meane you to goe to  
Church ?

*Clau.* To morrow my Lord, Time goes on crutches,  
till Loue haue all his rites.

*Leonata.* Not till monday, my deare fonne, which is  
hence a iuft feuen night, and a time too briefe too, to haue  
all things anfwer minde.

*Prince.* Come, you shake the head at fo long a brea-  
thing, but I warrant thee *Claudio*, the time fhall not goe  
dully by vs, I will in the *interim*, vndertake one of *Her-  
cules* labors, which is, to bring Signior *Benedicke* and the  
Lady *Beatrice* into a mountaine of affection, th'one with  
th'other, I would faine haue it a match, and I doubt not  
but to fashon it, if you three will but minifter fuch affi-  
ftance as I fhall giue you direction.

*Leonata.* My Lord, I am for you, though it coft mee  
ten nights watchings.

712 *Claud.* And I my Lord.

713 *Prince* And you too gentle Hero?

714 *Hero* I wil do any modest office, my lord, to help my cofin  
715 to a good husband.

716 *Prince* And Benedicke is not the vnhopefullest husband  
770 717 that I know: thus farre can I praise him, he is of a noble strain,  
718 of approoued valour, and confirmde honesty, I will teach you  
719 how to humour your cofin, that she shall fal in loue with Be-  
720 nedicke, and I, with your two helpes, wil so practife on Bene-  
721 dicke, that in dispiight of his quicke wit, and his queasie sto-  
722 macke, he shall fall in loue with Beatrice: if we can do this, Cu-  
723 pid is no longer an Archer, his glory shall bee ours, for we are  
724 the onely loue-gods, goe in with mee, and I will tell you my  
725 drift. *exit.*

726 *Enter Iohn and Borachio.*

780 727 *Iohn* It is so, the Counte Claudio shall marry the daughter  
728 of Leonato.

729 *Bora.* Yea my lord, but I can crosse it.

730 *Iohn* Any barre, any crosse, any impediment, will be med-  
731 cinable to me, I am sicke in displeasure to him, and whatsoeuer  
732 comes athwart his affection, ranges euently with mine, how  
733 canst thou crosse this marriage?

734 *Bor.* Not honestly my lord, but so couertly, that no disho-  
735 nesty shall appeare in me.

736 *Iohn* Shew me briefly how.

790 737 *Bor.* I thinke I told your lordship a yeere since, how much  
738 I am in the fauour of Margaret, the waiting gentlewoman to  
739 Hero.

740 *Iohn* I remember.

741 *Bor.* I can at any vnseasonable instant of the night, appoint  
742 her to looke out at her ladies chamber window.

743 *Iohn* What life is in that to be the death of this mariage?

744 *Bor.* The poison of that lies in you to temper, goe you to  
745 the prince your brother, spare not to tell him, that he hath  
800 746 wronged his honor in marrying the renowned Claudio, whose

- Claud.* And I my Lord. 765
- Prin.* And you to gentle *Hero*? 766
- Hero.* I will doe any modeſt office, my Lord, to helpe 767  
my cofin to a good husband. 768
- Prin.* And *Benedicke* is not the vnhopefulleſt husband 769  
that I know: thus farre can I praife him, hee is of a noble 770  
fraine, of approued valour, and confirm'd honeſty, I will 771  
teach you how to humour your cofin, that ſhee ſhall fall 772  
in loue with *Benedicke*, and I, with your two helpes, will 773  
ſo praſtife on *Benedicke*, that in deſpight of his quicke 774  
wit, and his queaſie ſtomacke, hee ſhall fall in loue with 775  
*Beatrice*: if wee can doe this, *Cupid* is no longer an Ar- 776  
cher, his glory ſhall be ours, for wee are the onely loue- 777  
gods, goe in with me, and I will tell you my drift. *Exit.* 778
- Enter Iohn and Borachio.* 779
- Ioh.* It is ſo, the Count *Claudio* ſhal marry the daugh- 780  
ter of *Leonato*. 781
- Bora.* Yea my Lord, but I can croſſe it. 782
- Iohn.* Any barre, any croſſe, any impediment, will be 783  
medicinable to me, I am ficke in diſpleaſure to him, and 784  
whatſoever comes athwart his affection, ranges euenly 785  
with mine, how canſt thou croſſe this marriage? 786
- Bor.* Not honeſtly my Lord, but ſo couertly, that no 787  
diſhoneſty ſhall appeare in me. 788
- Iohn.* Shew me breefely how. 789
- Bor.* I thinke I told your Lordſhip a yeere ſince, how 790  
much I am in the fauour of *Margaret*, the waiting gentle- 791  
woman to *Hero*. 792
- Iohn.* I remember. 793
- Bor.* I can at any vnreaſonable inſtant of the night, 794  
appoint her to look out at her Ladies chamber window. 795
- Iohn.* What life is in that, to be the death of this mar- 796  
riage? 797
- Bor.* The poyſon of that lies in you to temper, goe 798  
you to the Prince your brother, ſpare not to tell him, that 799  
hee hath wronged his Honor in marrying the renowned 800

747 estimation do you mightily hold vp, to a contaminated stale,  
748 such a one as Hero.

749 *John* What prooffe shall I make of that?

750 *Bor.* Prooffe enough, to misuse the prince, to vexe Claudio,  
751 to vndoe Hero, and kill Leonato, looke you for any other  
752 issue?

753 *John* Onely to dispight them I will endeuour any thing.

754 *Bor.* Go then, find me a meet houre, to draw don Pedro and  
810 755 the Counte Claudio alone, tell them that you know that Hero  
756 loues me, intend a kind of zeale both to the prince & Claudio

757 (as in loue of your brothers honor who hath made this match)  
758 and his friends reputation, who is thus like to bee cofen'd with  
759 the semblance of a maid, that you haue discouer'd thus : they wil  
760 scarcely beleue this without triall : offer them instances which  
761 shall beare no lesse likelihood, than to see me at her chamber  
762 window, heare me call Margaret Hero, heare Marg. terme me  
763 Claudio, & bring them to see this the very night before the in-  
820 764 tended wedding, for in the mean time, I wil so fashion the mat-  
765 ter, that Hero shal be absent, and there shal appeere such seem-  
766 ing truth of Heroes disloyaltie, that iealousie shal be cald affu-  
767 rance, and al the preparation ouerthrowne.

768 *John* Grow this to what aduerse issue it can, I will put it in  
769 practise : be cunning in the working this, and thy see is a thou-  
770 sand ducates.

771 *Bor.* Be you constant in the accusation, and my cunning  
772 shall not flame me.

830 773 *John* I will presently go learne their day of marriage. *exit*

774 *Enter Benedicke alone.*

775 *Bene.* Boy.

776 *Boy* Signior.

777 *Bene.* In my chamber window lies a booke, bring it hither  
778 to me in the orchard.

*Claudio*, whose estimation do you mightily hold vp, to a  
contaminated stale, such a one as *Hero*. 801  
802

*John*. What prooffe shall I make of that? 803

*Bor*. Prooffe enough, to misuse the Prince, to vex  
*Claudio*, to vndoe *Hero*, and kill *Leonato*, looke you for a-  
ny other issue? 804  
805  
806

*John*. Onely to despight them, I will endeauour any  
thing. 807  
808

*Bor*. Goe then, finde me a meete howre, to draw on  
*Pedro* and the Count *Claudio* alone, tell them that you  
know that *Hero* loues me, intend a kinde of zeale both  
to the Prince and *Claudio* (as in a loue of your brothers  
honor who hath made this match) and his friends repu-  
tation, who is thus like to be cofen'd with the semblance  
of a maid, that you haue discouer'd thus: they will scarce-  
ly beleue this without triall: offer them instances which  
shall beare no lesse likelihood, than to see mee at her  
chamber window, heare me call *Margaret*, *Hero*; heare  
*Margaret* terme me *Claudio*, and bring them to see this  
the very night before the intended wedding, for in the  
meane time, I will so fashion the matter, that *Hero* shall  
be absent, and there shall appeare such seeming truths of  
*Heroes* difloyaltie, that iealousie shall be cal'd assurance,  
and all the preparation ouerthrowne. 809  
810  
811  
812  
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814  
815  
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817  
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823  
824

*John*. Grow this to what aduerse issue it can, I will  
put it in practise: be cunning in the working this, and  
thy fee is a thousand ducates. 825  
826  
827

*Bor*. Be thou constant in the accusation, and my cun-  
ning shall not shame me. 828  
829

*John*. I will presentlie goe learne their day of marri-  
age. *Exit.* 830  
831

*Enter Benedicke alone.* 832

*Bene*. Boy. 833

*Boy*. Signior. 834

*Bene*. In my chamber window lies a booke, bring it  
hither to me in the orchard. 835  
836

779 *Boy.* I am here already fir. *exit.*

780 *Bene.* I know that, but I would haue thee hence and here a-  
781 gaine. I do much wonder, that one man feeling how much an  
840 782 other man is a foole, when he dedicates his behauiours to loue,

783 wil after he hath laught at fuch fhallow follies in others, becom  
784 the argument of his owne fcorne, by falling in loue, and fuch a  
785 man is Claudio, I haue knowne when there was no musique  
786 with him but the drumme and the fife, and now had he rather  
787 heare the taber and the pipe: I haue knowne when he would  
788 haue walkt ten mile afoot, to fee a good armour, and now wil  
789 he lie ten nights awake caruing the fafhion of a new dublet: he  
790 was woont to fpeake plaine, and to the purpofe (like an honeft  
850 791 man and a fouldier) and now is he turnd ortography, his words

792 are a very fantafticall banquet, iuft fo many ftrange difhes:  
793 may I be fo conuerted and fee with thefe eies? I cannot tell, I  
794 thinke not: I wil not be fworne but loue may transforme me to  
795 an oyfter, but ile take my oath on it, till he haue made and oy-  
796 fter of me, he fhall neuer make me fuch a foole: one woman is  
797 faire, yet I am well, an other is wife, yet I am well: an other  
798 vertuous, yet I am wel: but till all graces be in one woman, one  
799 womā fhall not com in my grace: rich ſhe fhall be thats certain,  
860 800 wife, or ile none, vertuous, or ile neuer cheapen her: faire, or ile  
801 neuer looke on her, mild, or come not neare me, noble, or not I  
802 for an angell, of good difcourfe, an excellent muſitian, and her  
803 haire fhall be of what colour it pleaſe God hah! the prince and  
804 monſieur Loue, I wil hide me in the arbor.

805 *Enter prince, Leonato, Claudio, Muſicke.*

806 *Prince* Come fhall we heare this muſique?

807 *Claud.* Yea my good lord: how ftill the euening is,  
808 As huſht on purpoſe to grace harmonie!

870 809 *Prince* See you where Benedicke hath hid himſelfe?

810 *Claud.* O very wel my lord: the muſique ended,

811 Weele fit the kid-foxe with a penny worth.



<i>Boy.</i> I am heere already fir.	<i>Exit.</i> 837
<i>Bene.</i> I know that, but I would haue thee hence, and heere againe. I doe much wonder, that one man seeing how much another man is a foole, when he dedicates his behaiours to loue, will after hee hath laught at such shallow follies in others, become the argument of his owne fcorne, by falling in loue, & such a man is <i>Claudio</i> , I haue known when there was no musicke with him but the drum and the fife, and now had hee rather heare the taber and the pipe : I haue knowne when he would haue walkt ten mile afoot, to see a good armor, and now will he lie ten nights awake caruing the fashion of a new dublet: he was wont to speake plaine, & to the purpose (like an honest man & a souldier) and now is he turn'd orthography, his words are a very fantastical banquet, iust so many strange dishes: may I be so conuerted, & see with these eyes? I cannot tell, I thinke not: I will not be fworne, but loue may transforme me to an oyster, but Ile take my oath on it, till he haue made an oyster of me, he shall neuer make me such a foole: one woman is faire, yet I am well: another is wife, yet I am well: another vertuous, yet I am well: but till all graces be in one woman, one woman shall not come in my grace: rich shee shall be, that's certaine: wife, or Ile none: vertuous, or Ile neuer cheapen her: faire, or Ile neuer looke on her: milde, or come not neere me: Noble, or not for an Angell: of good discourse: an excellent Musitian, and her haire shall be of what colour it please God, hah! the Prince and Monsieur Loue, I will hide me in the Arbor.	838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865
<i>Enter Prince, Leonato, Claudio, and Iacke Wilson.</i>	866
<i>Prin.</i> Come, shall we heare this musicke?	867
<i>Claud.</i> Yea my good Lord: how still the euening is, As husht on purpose to grace harmonie.	868 869
<i>Prin.</i> See you where <i>Benedicke</i> hath hid himselfe?	870
<i>Clau.</i> O very well my Lord: the musicke ended, Wee'll fit the kid-foxe with a penny worth.	871 872

812 *Enter Balthazer with musicke.*

813 *Prince* Come Balthazer, weele heare that fong againe.

814 *Balth.* O good my lord, taxe not so bad a voice,

815 To flauder musicke any more then once.

816 *Prince* It is the witnesse fill of excellencie,

817 To put a strange face on his owne perfection,

880 818 I pray thee sing, and let me wooe no more.

819 *Balth.* Because you talke of wooing I will sing,

820 Since many a wooer doth commence his fute,

821 To her he thinkes not worthy, yet he woos,

822 Yet will he sweare he loues.

823 *Prince* Nay pray thee come,

824 Or if thou wilt hold longer argument,

825 Do it in notes.

826 *Balth.* Note this before my notes,

827 Theres not a note of mine thats worth the noting.

890 828 *Prince* Why these are very crotchets that he speakes,

829 Note notes forfooth, and nothing.

830 *Bene.* Now diuine aire, now is his foule rauisht, is it not

831 strange that sheepes guts should hale foules out of mens bo-

832 dies?well a horne for my mony when alls done.

833 *The Song.*

834 Sigh no more ladies, sigh no more,

835 Men were deceiuers euer,

836 One foote in sea, and one on shore,

900 837 To one thing constant neuer,

838 Then sigh not so, but let them go,

839 And be you blith and bonnie,

840 Conuerting all your foundes of woe,

841 Into hey nony nony.

842 Sing no more ditties, sing no moe,

843 Of dumps so dull and heauy,

<i>Prince.</i> Come <i>Balthasar</i> , wee'll heare that fong again.	873
<i>Balth.</i> O good my Lord, taxe not fo bad a voyce,	874
To flander muficke any more then once.	875
<i>Prin.</i> It is the witneffe ftill of excellency,	876
To flander Muficke any more then once.	877
<i>Prince.</i> It is the witneffe ftill of excellencie,	878
To put a ftrange face on his owne perfection,	879
I pray thee fing, and let me woe no more.	880
<i>Balth.</i> Because you talke of wooing, I will fing,	881
Since many a wooer doth commence his fuit,	882
To her he thinks not worthy, yet he woos,	883
Yet will he fweare he loues.	884
<i>Prince.</i> Nay pray thee come,	885
Or if thou wilt hold longer argument,	886
Doe it in notes.	887
<i>Balth.</i> Note this before my notes,	888
Theres not a note of mine that's worth the noting.	889
<i>Prince.</i> Why thefe are very crotchets that he fpeaks,	890
Note notes forfooth, and nothing.	891
<i>Bene.</i> Now diuine aire, now is his foule rauifht, is it	892
not ftrange that fheepes guts fhould hale foules out of	893
mens bodies? well, a horne for my money when all's	894
done.	895

*The Song.* 896

<i>Sigh no more Ladies, figh no more,</i>	897
<i>Men were deceiuers euer,</i>	898
<i>One foote in Sea, and one on fhore,</i>	899
<i>To one thing constant neuer,</i>	900
<i>Then figh not fo, but let them goe,</i>	901
<i>And be you blithe and bonnie,</i>	902
<i>Conuerting all your founds of woe,</i>	903
<i>Into hey nony nony.</i>	904

<i>Sing no more ditties, fmg no moe,</i>	905
<i>Of dumps fo dull and heauy,</i>	906

844 The fraud of men was euer fo,  
 845 Since fummer firft was leauy,  
 846 Then figh not fo, &c.

910 847 *Prince* By my troth a good fong.

848 *Balth.* And an ill finger my lord.

849 *Prince* Ha, no no faith, thou fingft wel enough for a fhift.

850 *Ben.* And he had bin a dog that fould haue howld thus,  
 851 they would haue hangd him, and I pray God his bad voice  
 852 bode no mifcheefe, I had as liue haue heard the night-rauen,  
 853 come what plague could haue come after it.

854 *Prince* Yea mary, dooft thou heare Balthafar? I pray thee  
 920 855 get vs fome excellent mufique:for to morow night we would  
 856 haue it at the ladie Heroes chamber window.

857 *Balth.* The beft I can my lord.

858 *Exit Balthafar.*

859 *Prince* Do fo, farewell. Come hither Leonato, what was  
 860 it you told mee of to day, that your niece Beatrice was in loue  
 861 with fignior Benedicke?

862 *Cl.* O I, ftalke on, ftalk on, the foule fits. I did neuer think  
 863 that lady would haue loued any man.

864 *Leo.* No nor I neither, but moft wonderful, that fhe fould  
 865 fo dote on fignior Benedicke, whome fhe hath in all outward  
 930 866 behaiours feemd euer to abhorre.

867 *Bene.* Ift poffible? fits the wind in that corner?

868 *Leo.* By my troth my Lord, I cannot tell what to thinke of  
 869 it, but that fhe loues him with an intraged affection, it is paff the  
 870 infinite of thought.

871 *Prince* May be fhe doth but counterfeit.

872 *Claud.* Faith like enough.

873 *Leon.* O God! counterfeit? there was neuer counterfeit of  
 874 paffion, came fo neare the life of paffion as fhe difcouers it.

940 875 *Prince* Why what effects of paffion fhewes fhe?

*The fraud of men were euer so,* 907  
*Since summer first was leauy,* 908  
*Then sigh not so, &c.* 909

*Prince.* By my troth a good song. 910

*Balth.* And an ill finger, my Lord. 911

*Prince.* Ha, no, no faith, thou fingst well enough for a  
 shift. 912

*Ben.* And he had been a dog that should haue howld  
 thus, they would haue hang'd him, and I pray God his  
 bad voyce bode no mischiefe, I had as lief haue heard  
 the night-rauen, come what plague could haue come af-  
 ter it. 913

*Prince.* Yea marry, dost thou heare *Balthasar*? I pray  
 thee get vs some excellent musick: for to morrow night  
 we would haue it at the Lady *Heroes* chamber window. 914

*Balth.* The best I can, my Lord. *Exit Balthasar.* 915

*Prince.* Do so, farewell. Come hither *Leonato*, what  
 was it you told me of to day, that your Niece *Beatrice*  
 was in loue with signior *Benedicke*? 916

*Cla.* O I, stalke on, stalke on, the foule fits. I did ne-  
 uer thinke that Lady would haue loued any man. 917

*Leon.* No, nor I neither, but most wonderful, that she  
 should so dote on Signior *Benedicke*, whom she hath in  
 all outward behauiours seemed euer to abhorre. 918

*Bene.* Is't possible? fits the winde in that corner? 919

*Leo.* By my troth my Lord, I cannot tell what  
 thinke of it, but that she loues him with an iraged affe-  
 ction, it is past the infinite of thought. 920

*Prince.* May be she doth but counterfeit. 921

*Claud.* Faith like enough. 922

*Leon.* O God! counterfeit? there was neuer counter-  
 feit of passion, came so neere the life of passion as she dis-  
 couers it. 923

*Prince.* Why what effects of passion shewes she? 924

876 *Claud.* Baite the hooke wel, this fish will bite.

877 *Leon.* What effects my Lord? she wil fit you, you heard my  
878 daughter tell you how.

879 *Claud.* She did indeede.

880 *Prince* How, how I pray you! you amaze me, I would haue  
881 thought her spirite had beene inuincible against all assaults of  
882 affection.

883 *Leo.* I would haue sworn it had, my lord, especially against  
884 Benedicke.

950 885 *Bene.* I should think this a gull, but that the white bearded  
886 fellow speakes it: knauery cannot fure hide himself in such re-  
887 uerence.

888 *Claud.* He hath tane th'infection, hold it vp.

889 *Prince* Hath shee made her affection knowne to Bene-  
890 dicke?

891 *Leonato* No, and sweares shee neuer will, thats her tor-  
892 ment.

893 *Claudio* Tis true indeed, so your daughter saies: shall I, saies  
894 she, that haue so oft encountred him with scorne, write to him  
960 895 that I loue him?

896 *Leo.* This saies she now when she is beginning to write to  
897 him, for sheel be vp twenty times a night, and there will she fit  
898 in her smocke til she haue writ a sheete of paper: my daughter  
899 tels vs all.

900 *Clau.* Now you talk of a sheet of paper, I remember a prety  
901 iest your daughter told of vs.

902 *Leonato* O when she had writ it, and was reading it ouer, she  
903 found Benedicke and Beatrice betweene the sheete.

904 *Claudio* That.

970 905 *Leon.* O she tore the letter into a thousand halfpence, raild  
906 at her self, that she should be so immodest to write, to one that  
907 she knew would flout her, I measure him, saies she, by my own  
908 spirit, for I should flout him, if he writ to me, yea thogh I loue  
909 him I should.

910 *Clau.* Then downe vpon her knees she falls, weepes, fobs,  
911 beates her heart, teares her haire, prayes, curses, O sweet Bene-  
912 dicke, God giue me patience.

- Claud.* Baite the hooke well, this fish will bite. 941
- Leon.* What effects my Lord? shee will fit you, you  
heard my daughter tell you how. 942  
943
- Clau.* She did indeed. 944
- Prin.* How, how I pray you? you amaze me, I would  
haue thought her spirit had beene inuincible against all  
assaults of affection. 945  
946  
947
- Leo.* I would haue sworne it had, my Lord, especially  
against *Benedicke*. 948  
949
- Bene.* I should thinke this a gull, but that the white-  
bearded fellow speakes it: knauery cannot sure hide  
himselfe in such reuerence. 950  
951  
952
- Claud.* He hath tane th'infection, hold it vp. 953
- Prince.* Hath shee made her affection known to *Bene-  
dicke*? 954  
955
- Leonato.* No, and sweares she neuer will, that's her  
torment. 956  
957
- Claud.* 'Tis true indeed, so your daughter saies: shall  
I, saies she, that haue so oft encountred him with scorne,  
write to him that I loue him? 958  
959  
960
- Leo.* This saies shee now when shee is beginning to  
write to him, for shee'll be vp twenty times a night, and  
there will she sit in her smocke, till she haue writ a sheet  
of paper: my daughter tells vs all. 961  
962  
963  
964
- Clau.* Now you talke of a sheet of paper, I remember  
a pretty iest your daughter told vs of. 965  
966
- Leon.* O when she had writ it, & was reading it ouer,  
she found *Benedicke* and *Beatrice* betweene the sheete. 967  
968
- Clau.* That. 969
- Leon.* O she tore the letter into a thousand halfpence,  
raild at her self, that she should be so immodest to write,  
to one that shee knew would flout her: I measure him,  
saies she, by my owne spirit, for I should flout him if hee  
writ to mee, yea though I loue him, I should. 970  
971  
972  
973  
974
- Clau.* Then downe vpon her knees she falls, weepes,  
sobs, beates her heart, teares her hayre, praies, curses, O  
sweet *Benedicke*, God giue me patience. 975  
976  
977

913 *Leonato* She doth indeed, my daughter faies fo, and the ex-  
 914 tafie hath fo much ouerborne her, that my daughter is some-  
 980 915 time afeard fhee will doe a deſperate out-rage to her ſelfe, it is  
 916 very true.

917 *Prince* It were good that Benedicke knew of it by ſome o-  
 918 ther, if ſhe will not diſcouer it.

919 *Claudio* To what end : he would make but a ſport of it, and  
 920 torment the poore Lady worſe.

921 *Prince* And he ſhould, it were an almes to hang him, ſhees  
 922 an excellent ſweete lady, and (out of all ſuſpition,) ſhe is vertu-  
 923 ous.

924 *Claudio* And ſhe is exceeding wife.

990 925 *Prince* In euery thing but in louing Benedicke.

926 *Leonato* O my Lord, wifedome and blood combating in  
 927 fo tender a body, we haue ten proofes to one, that bloud hath  
 928 the victory, I am fory for her, as I haue iuſt cauſe, beeing her  
 929 vnclē, and her gardian.

930 *Prince* I would ſhee had beſtowed this dotage on mee, I  
 931 would haue daſt all other reſpects, and made her halfe my ſelf :  
 932 I pray you tell Benedicke of it, and heare what a will fay.

933 *Leonato* Were it good thinke you ?

1000 934 *Claudio* Hero thinkeſ ſurely ſhe will die, for ſhe fayer ſhee  
 935 will die, if he loue her not, and ſhee will die ere ſhee make her  
 936 loue knowne, and ſhe will die if he wooe her, rather than ſhee  
 937 will bate one breath of her accuſtomed croſneffe.

938 *Prince* She doth well, if ſhee ſhoulde make tender of her  
 939 loue, tis very poſſible heele ſcorne it, for the man (as you know  
 940 all) hath a contemptible ſpirite.

941 *Claudio* He is a very proper man.

942 *Prince* He hath indeede a good outward happines.

1010 943 *Claudio* Before God, and in my mind, very wife.

944 *Prince* Hee dooth indeede ſhew ſome ſparkes that are like  
 945 wit.

946 *Claudio* And I take him to be valiant.



*Leon.* She doth indeed, my daughter faies fo, and the  
extafie hath fo much ouerborne her, that my daughter is  
fomtime afeard ſhe will doe a deſperate out-rage to her  
felfe, it is very true.

*Princ.* It were good that *Benedicke* knew of it by ſome  
other, if ſhe will not difcouer it.

*Clau.* To what end? he would but make a ſport of it,  
and torment the poore Lady worfe.

*Prin.* And he ſhould, it were an almes to hang him,  
ſhee's an excellent ſweet Lady, and (out of all ſuſpition,)  
ſhe is vertuous.

*Claudio.* And ſhe is exceeding wife.

*Prince.* In every thing, but in louing *Benedicke*.

*Leon.* O my Lord, wifedome and bloud combating in  
fo tender a body, we haue ten proofes to one, that bloud  
hath the victory, I am forry for her, as I haue iuſt cauſe,  
being her Vncle, and her Guardian.

*Prince.* I would ſhee had beſtowed this dotage on  
mee, I would haue daſt all other reſpects, and made her  
halfe my ſelfe: I pray you tell *Benedicke* of it, and heare  
what he will ſay.

*Leon.* Were it good thinke you?

*Clau.* *Hero* thinkes ſurely ſhe wil die, for ſhe faies ſhe  
will die, if hee loue her not, and ſhee will die ere ſhee  
make her loue knowne, and ſhe will die if hee wooe her,  
rather than ſhee will bate one breath of her accuſtomed  
croffeneſſe.

*Prin.* She doth well, if ſhe ſhould make tender of her  
loue, 'tis very poſſible hee'l ſcorne it, for the man (as you  
know all) hath a contemptible ſpirit.

*Clau.* He is a very proper man.

*Prin.* He hath indeed a good outward happines.

*Clau.* 'Fore God, and in my minde very wife.

*Prin.* He doth indeed ſhew ſome ſparkes that are like  
wit.

*Leon.* And I take him to be valiant.

947 *Prince* As Hector, I assure you, and in the manning of  
 948 quarrels you may say he is wise, for either he auoydes them  
 949 with great discretion, or vndertakes them with a most christi-  
 950 anlike feare.

951 *Leonato* If he do feare God, a must necessarily keep peace,  
 952 if hee breake the peace, hee ought to enter into a quarrel with  
 1020 953 feare and trembling.

954 *Prince* And so will hee doe, for the man doth feare God,  
 955 howsoeuer it seemes not in him, by some large iestes hee will  
 956 make : well I am fory for your niece, shall we go seeke Bene-  
 957 dicke, and tell him of her loue ?

958 *Claudio* Neuer tell him, my Lord, let her weare it out with  
 959 good counsell.

960 *Leonato* Nay thats impossible, shee may weare her heart  
 961 out first.

962 *Prince* Well, we will heare further of it by your daughter,  
 1030 963 let it coole the while, I loue Benedicke wel, and I could wish  
 964 he would modestly examine himselfe, to see how much he is  
 965 vnworthy so good a lady.

966 *Leonato* My lord, will you walke ? dinner is ready.

967 *Claudio* If he do not doate on her vppon this, I will neuer  
 968 trust my expectation.

969 *Prince* Let there be the same nette spread for her, and that  
 970 must your daughter and her gentlewomen carry : the sporte  
 971 will be, when they holde one an opinion of an others dotage,  
 972 and no such matter, thats the scene that I would see, which  
 1040 973 will be meerey a dumbe shew : let vs send her to call him in to  
 974 dinner.

975 *Benedicke* This can be no tricke, the conference was sadly  
 976 borne, they haue the trueth of this from Hero, they seeme to  
 977 pittie the Lady : it seemes her affections haue their full bent :  
 978 loue me ? why it must be requited : I heare how I am censurde,  
 979 they say I will beare my selfe prouedly, if I perceiue the loue  
 980 come from her : they say too, that she will rather die than giue  
 981 anie signe of affection : I did neuer thinke to marry, I must  
 982 not seeme proude, happy are they that heare their detractions,

*Prin.* As *Heclor*, I assure you, and in the managing of 1014  
 quarrels you may see hee is wife, for either hee auoydes 1015  
 them with great discretion, or vndertakes them with a 1016  
 Christian-like feare. 1017

*Leon.* If hee doe feare God, a must necessarilie keepe 1018  
 peace, if hee breake the peace, hee ought to enter into a 1019  
 quarrell with feare and trembling. 1020

*Prin.* And so will hee doe, for the man doth fear God, 1021  
 howsoeuer it seemes not in him, by some large ieafts hee 1022  
 will make : well, I am sorry for your niece, shall we goe 1023  
 see *Benedicke*, and tell him of her loue. 1024

*Claud.* Neuer tell him, my Lord, let her weare it out 1025  
 with good counsell. 1026

*Leon.* Nay that's impossible, she may weare her heart 1027  
 out first. 1028

*Prin.* Well, we will heare further of it by your daugh- 1029  
 ter, let it coole the while, I loue *Benedicke* well, and I 1030  
 could wish he would modestly examine himselfe, to see 1031  
 how much he is vnworthy to haue so good a Lady. 1032

*Leon.* My Lord, will you walke? dinner is ready. 1033

*Clau.* If hee do not doat on her vpon this, I wil neuer 1034  
 trust my expectation. 1035

*Prin.* Let there be the same Net spread for her, and 1036  
 that must your daughter and her gentlewoman carry : 1037  
 the sport will be, when they hold one an opinion of ano- 1038  
 thers dotage, and no such matter, that's the Scene that I 1039  
 would see, which will be meerey a dumbe shew : let vs 1040  
 fend her to call him into dinner. *Exeunt.* 1041

*Bene.* This can be no tricke, the conference was sadly 1042  
 borne, they haue the truth of this from *Hero*, they seeme 1043  
 to pittie the Lady : it seemes her affections haue the full 1044  
 bent : loue me ? why it must be requited : I heare how I 1045  
 am censur'd, they say I will beare my selfe proudly, if I 1046  
 perceiue the loue come from her : they say too, that she 1047  
 will rather die than giue any signe of affection : I did ne- 1048  
 uer thinke to marry, I must not seeme proud, happy are 1049

1051 983 and can put them to mending : they say the Lady is faire, tis a  
 984 trueth, I can beare them witnesse : and vertuous, tis so, I can-  
 985 not reprove it, and wise, but for louing me, by my troth it is  
 986 no addition to her wit, nor no great argument of her follie, for  
 987 I will be horribly in loue with her, I may chauce haue some  
 988 odde quirkes and remnants of witte broken on me, because I  
 989 haue railed so long against marriage : but doth not the appe-  
 990 tite alter? a man loues the meate in his youth, that he cannot in-  
 991 dure in his age. Shall quippes and sentences, and these paper  
 1060 992 bullets of the brain awe a man from the carreere of his humor?  
 993 No, the world must be peopled. When I faide I would die a  
 994 batcheller, I did not think I should liue til I were married, here  
 995 comes Beatrice : by this day, shees a faire lady, I doe spie some  
 996 markes of loue in her.

997

*Enter Beatrice.*

998 *Beatr.* Against my will I am sent to bid you come in to din-  
 999 ner.

1000 *Bene.* Faire Beatrice, I thanke you for your paines.

1070 1001 *Beat.* I tooke no more paines for those thankes, then you  
 1002 take paines to thanke me, if it had bin painful I would not haue  
 1003 come.

1004 *Bene.* You take pleasure then in the message.

1005 *Beat.* Yea iust so much as you may take vpon a kniues  
 1006 point, and choake a daw withall: you haue no stomach signior,  
 1007 fare you well. *exit.*

1008 *Bene.* Ha, against my will I am sent to bid you come in to  
 1009 dinner : theres a double meaning in that: I took no more paines  
 1010 for those thanks thē you took pains to thank me, thats as much

1081 1011 as to say, any pains that I take for you is as easy as thanks : if I do  
 1012 not take pittie of her I am a villaine, if I do not loue her I am a  
 1013 Iew, I will go get her picture, *exit.*

they that heare their detractions, and can put them to  
 mending: they say the Lady is faire, 'tis a truth, I can  
 beare them witneffe: and vertuous, tis so, I cannot re-  
 prooue it, and wife, but for louing me, by my troth it is  
 no addition to her witte, nor no great argument of her  
 folly; for I wil be horribly in loue with her, I may chance  
 haue some odde quirkes and remnants of witte broken  
 on mee, because I haue rail'd so long against marriage:  
 but doth not the appetite alter? a man loues the meat in  
 his youth, that he cannot indure in his age. Shall quips  
 and sentences, and these paper bullets of the braine awe  
 a man from the careere of his humour? No, the world  
 must be peopled. When I said I would die a batcheler, I  
 did not think I should liue till I were married, here comes  
*Beatrice*: by this day, shee's a faire Lady, I doe spie some  
 markes of loue in her.

*Enter Beatrice.*

*Beat.* Against my wil I am sent to bid you come in to  
 dinner.

*Bene.* Faire *Beatrice*, I thanke you for your paines.

*Beat.* I tooke no more paines for those thanks, then  
 you take paines to thanke me, if it had been painefull, I  
 would not haue come.

*Bene.* You take pleasure then in the message.

*Beat.* Yea iust so much as you may take vpon a kniues  
 point, and choake a daw withall: you haue no stomacke  
 signior, fare you well. *Exit.*

*Bene.* Ha, against my will I am sent to bid you come  
 into dinner: there's a double meaning in that: I tooke  
 no more paines for those thanks then you tooke paines  
 to thanke me, that's as much as to say, any paines that I  
 take for you is as easie as thanks: if I do not take pittie  
 of her I am a villaine, if I do not loue her I am a Iew, I  
 will goe get her picture. *Exit.*

1014 *Enter Hero and two Gentlewomen, Margaret, and Vrsley.*

1015 *Hero* Good Margaret runne thee to the parlour,  
 1016 There shalt thou find my cofin Beatrice,  
 1017 Propofing with the prince and Claudio,  
 1018 Whifper her eare and tell her I and Vrsley,  
 1019 Walke in the orchard, and our whole difcourfe  
 1090 1020 Is all of her, fay that thou ouer-heardft vs,  
 1021 And bid her feale into the pleached bowere  
 1022 Where hony-fuckles ripened by the funne,  
 1023 Forbid the funne to enter:like fauourites,  
 1024 Made proud by princes, that aduance their pride,  
 1025 Againt that power that bred it, there will ſhe hide her,  
 1026 To liften our propofe, this is thy office,  
 1027 Beare thee well in it, and leaue vs alone.  
 1028 *Marg.* Ile make her come I warrant you prefently.  
 1029 *Hero* Now Vrsula, when Beatrice doth come,  
 1100 1030 As we do trace this alley vp and downe,  
 1031 Our talke muſt onely be of Benedicke,  
 1032 When I do name him let it be thy part,  
 1033 To praife him more than euer man did merite,  
 1034 My talke to thee muſt be how Benedicke,  
 1035 Is ficke in loue with Beatrice:of this matter,  
 1036 Is little Cupids crafty arrow made,  
 1037 That onely wounds by heare-fay:now begin,

1109 1038 For looke where Beatrice like a Lapwing runs  
 1110 1039 Cloſe by the ground, to heare our conference.

1108 1040 *Enter Beatrice.*

1111 1041 *Vrsula* The pleaſantſt angling is to fee the fiſh  
 1042 Cut with her golden ores the filuer ſtreame,  
 1043 And greedily deuoure the treacherous baite :

*Actus Tertius.*

*Enter Hero and two Gentlemen, Margaret, and Vrsula.* 1084

*Hero.* Good *Margaret* runne thee to the parlour, 1085  
 There shalt thou finde my Cofin *Beatrice*, 1086  
 Propofing with the Prince and *Claudio*, 1087  
 Whifper her eare, and tell her I and *Vrsula*, 1088  
 Walke in the Orchard, and our whole difcourfe 1089  
 Is all of her, fay that thou ouer-heardft vs, 1090  
 And bid her steale into the pleached bower, 1091  
 Where hony-fuckles ripened by the funne, 1092  
 Forbid the funne to enter : like faouourites, 1093  
 Made proud by Princes, that aduance their pride, 1094  
 Againft that power that bred it, there will ſhe hide her, 1095  
 To liften our purpoſe, this is thy office, 1096  
 Beare thee well in it, and leaue vs alone. 1097

*Marg.* Ile make her come I warrant you preſently. 1098

*Hero.* Now *Vrsula*, when *Beatrice* doth come, 1099  
 As we do trace this alley vp and downe, 1100  
 Our talke muſt onely be of *Benedicke*, 1101  
 When I doe name him, let it be thy part, 1102  
 To praife him more then euer man did merit, 1103  
 My talke to thee muſt be how *Benedicke* 1104  
 Is ficke in loue with *Beatrice* : of this matter, 1105  
 Is little *Cupids* crafty arrow made, 1106  
 That onely wounds by heare-fay : now begin, 1107

*Enter Beatrice.* 1108

For looke where *Beatrice* like a Lapwing runs 1109  
 Cloſe by the ground, to heare our conference. 1110

*Vrs.* The pleaſant'ft angling is to ſee the fiſh 1111  
 Cut with her golden ores the ſiluer ſtreame, 1112  
 And greedily deuoure the treacherous baite : 1113

- 1044 So angle we for Beatrice, who euen now,  
 1045 Is couched in the wood-bine couerture,  
 1046 Feare you not my part of the dialogue.  
 1047 *Hero* Then go we neare her that her eare loofe nothing,  
 1048 Of the falſe ſweete baite that we lay for it :  
 1049 No truly *Vrfula*, ſhe is too diſdainfull,  
 1120 1050 I know her ſpirits are as coy and wild,  
 1051 As haggerds of the rocke.  
 1052 *Vrfula* But are you ſure,  
 1053 That *Benedicke* loues *Beatrice* ſo intirely ?  
 1054 *Hero* So ſaies the prince, and my new trothed Lord.  
 1055 *Vrfula* And did they bid you tel her of it, madame ?  
 1056 *Hero* They did intreate me to acquaint her of it,  
 1057 But I perſwaded them, if they lou'de *Benedicke*,  
 1058 To wiſh him wraſtle with affection,  
 1059 And neuer to let *Beatrice* know of it.  
 1130 1060 *Vrfula* Why did you ſo, dooth not the gentleman  
 1061 Deſerue as full as fortunate a bed,  
 1062 As euer *Beatrice* ſhall couch vpon ?  
 1063 *Hero* O God of loue! I know he doth deſerue,  
 1064 As much as may be yeilded to a man :  
 1065 But nature neuer framde a womans hart,  
 1066 Of powder ſtuffe then that of *Beatrice* :  
 1067 Diſdaine and Scorne ride ſparkling in her eies,  
 1068 Miſpriſing what they looke on, and her wit  
 1069 Valewes it ſelfe ſo highly, that to her  
 1140 1070 All matter els ſeemes weake: ſhe cannot loue,  
 1071 Nor take no ſhape nor proiect of affection,  
 1072 She is ſo ſelfe indeared.  
 1073 *Vrfula* Sure I thinke ſo,  
 1074 And therefore certainly it were not good,  
 1075 She knew his loue leſt ſheele make ſport at it.  
 1076 *Hero* Why you ſpeake truth, I neuer yet ſaw man,  
 1077 How wiſe, how noble, yong, how rarely featured.  
 1078 But ſhe would ſpel him backward : if faire faced,  
 1079 She would ſweare the gentleman ſhould be her ſiſter :



So angle we for *Beatrice*, who euen now, 1114  
 Is couched in the wood-bine couerture, 1115  
 Feare you not my part of the Dialogue. 1116

*Her.* Then go we neare her that her care loofe nothing, 1117  
 Of the falſe ſweete baite that we lay for it : 1118  
 No truly *Vrſula*, ſhe is too diſdainfull, 1119  
 I know her ſpirits are as coy and wilde, 1120  
 As Haggerds of the rocke. 1121

*Vrſula.* But are you ſure, 1122  
 That *Benedicke* loues *Beatrice* ſo intirely ? 1123

*Her.* So faies the Prince, and my new trothed Lord. 1124

*Vrſ.* And did they bid you tell her of it, Madam ? 1125

*Her.* They did intreate me to acquaint her of it, 1126  
 But I perſwaded them, if they lou'd *Benedicke*, 1127  
 To wiſh him wrastle with affection, 1128  
 And neuer to let *Beatrice* know of it. 1129

*Vrſula.* Why did you ſo, doth not the Gentleman 1130  
 Deferue as full as fortunate a bed, 1131  
 As euer *Beatrice* ſhall couch vpon ? 1132

*Hero.* O God of loue ! I know he doth deferue, 1133  
 As much as may be yeilded to a man : 1134  
 But Nature neuer fram'd a womans heart, 1135  
 Of powder ſtuffe then that of *Beatrice* : 1136  
 Diſdaine and Scorne ride ſparkling in her eyes, 1137  
 Miſ-prizing what they looke on, and her wit 1138  
 Values it ſelfe ſo highly, that to her 1139  
 All matter elſe ſeemes weake : ſhe cannot loue, 1140  
 Nor take no ſhape nor proiect of affection, 1141  
 Shee is ſo ſelfe indeared. 1142

*Vrſula.* Sure I thinke ſo, 1143  
 And therefore certainly it were not good 1144  
 She knew his loue, leſt ſhe make ſport at it. 1145

*Hero.* Why you ſpeake truth, I neuer yet ſaw man, 1146  
 How wife, how noble, yong, how rarely featur'd. 1147  
 But ſhe would ſpell him backward : if faire fac'd, 1148  
 She would ſweare the gentleman ſhould be her ſiſter : 1149

- 1150 1080 If blacke, why Nature drawing of an antique,  
 1081 Made a foule blot : if tall, a launce ill headed :  
 1082 If low, an agot very vildly cut :  
 1083 If speaking, why a vane blowne with all winds :  
 1084 If filent, why a blocke moued with none :  
 1085 So turnes she euery man the wrong side out,  
 1086 And neuer giues to Truth and Vertue, that  
 1087 Which simpleneffe and merite purchafeth.  
 1088 *Vrsula* Sure, fure, fuch carping is not commendable.  
 1089 *Hero* No not to be fo odde, and from all fashions,  
 1160 1090 As Beatrice is, cannot be commendable,  
 1091 But who dare tell her fo?if I should fpeake,  
 1092 She would mocke me into ayre, O she would laugh me  
 1093 Out of my felfe, preffe me to death with wit,  
 1094 Therefore let Benedicke like couerd fire,  
 1095 Confume away in fighes, wafte inwardly :  
 1096 It were a better death, then die with mockes,  
 1097 Which is as bad as die with tickling.  
 1098 *Vrsula* Yet tel her of it, heare what she wil fay.  
 1099 *Hero* No rather I will go to Benedicke,  
 1170 1100 And counfaile him to fight againft his paffion,  
 1101 And truly ile deuife fome honeft flaunders,  
 1102 To ftaine my cofin with, one doth not know,  
 1103 How much an ill word may impoifon liking.  
 1104 *Vrsula* O do not do your cofin fuch a wrong,  
 1105 She cannot be fo much without true iudgement,  
 1106 Hauing fo fwift and excellent a wit,  
 1107 As she is pride to haue, as to refufe  
 1108 So rare a gentleman as fignior Benedicke.  
 1109 *Hero* He is the onely man of Italy,  
 1180 1110 Alwaies excepted my deare Claudio  
 1111 *Vrsula* I pray you be not angry with me, madame,  
 1112 Speaking my fancy: fignior Benedicke,  
 1113 For fhape, for bearing argument and valour,  
 1114 Goes formoft in report through Italy.  
 1115 *Hero* Indeed he hath an excellent good name.

- If blacke, why Nature drawing of an anticke, 1150  
 Made a foule blot : if tall, a launce ill headed : 1151  
 If low, an agot very vildlie cut : 1152  
 If fpeaking, why a vane blowne with all windes : 1153  
 If filent, why a blocke moued with none. 1154  
 So turnes she euery man the wrong side out, 1155  
 And neuer giues to Truth and Vertue, that 1156  
 Which simpleneffe and merit purchafeth. 1157  
*Vrsu.* Sure, fure, fuch carping is not commendable. 1158  
*Hero.* No, not to be fo odde, and from all fashions, 1159  
 As *Beatrice* is, cannot be commendable, 1160  
 But who dare tell her fo ? if I fhould fpeake, 1161  
 She would mocke me into ayre, O she would laugh me 1162  
 Out of my felfe, preffe me to death with wit, 1163  
 Therefore let *Benedicke* like couered fire, 1164  
 Confume away in fighes, wafte inwardly : 1165  
 It were a better death, to die with mockes, 1166  
 Which is as bad as die with tickling. 1167  
*Vrsu.* Yet tell her of it, heare what fhee will fay. 1168  
*Hero.* No, rather I will goe to *Benedicke*, 1169  
 And counsaile him to fight againft his paffion, 1170  
 And truly Ile deuife fome honeft flanders, 1171  
 To ftaine my cofin with, one doth not know, 1172  
 How much an ill word may impoifon liking. 1173  
*Vrsu.* O doe not doe your cofin fuch a wrong, 1174  
 She cannot be fo much without true iudgement, 1175  
 Hauing fo fwift and excellent a wit 1176  
 As she is prifde to haue, as to refufe 1177  
 So rare a Gentleman as fignior *Benedicke*. 1178  
*Hero.* He is the onely man of Italy, 1179  
 Alwaies excepted, my deare *Claudio*. 1180  
*Vrsu.* I pray you be not angry with me, Madame, 1181  
 Speaking my fancy : Signior *Benedicke*, 1182  
 For fhape, for bearing argument and valour, 1183  
 Goes formoft in report through Italy. 1184  
*Hero.* Indeed he hath an excellent good name. 1185

- 1116 *Vrsula* His excellence did earne it, ere he had it :  
 1117 When are you married madame ?  
 1118 *Hero* Why euery day to morrow, come go in,  
 1119 Ile shew thee some attyres, and haue thy counsaile,  
 1190 1120 Which is the best to furnish me to morrow.  
 1121 *Vrsula* Shees limed I warrant you,  
 1122 We haue caught her madame.  
 1123 *Hero* If it proue so, then louing goes by haps,  
 1124 Some Cupid kills with arrowes some with traps.  
 1125 *Beat.* What fire is in mine eares? can this be true ?  
 1126 Stand I condemn'd for pride and fcorne so much ?  
 1127 Contempt, farewell, and maiden pride, adew,  
 1128 No glory liues behind the backe of such.  
 1129 And Benedicke, loue on I will requite thee,  
 1200 1130 Taming my wild heart to thy louing hand :  
 1131 If thou dost loue, my kindnesse shall incite thee  
 1132 To bind our loues vp in a holy band.  
 1133 For others say thou dost deferue, and I  
 1134 Beleeue it better then reportingly. *exit.*

1135 *Enter Prince, Claudio, Benedicke, and Leonato.*

- 1136 *Prince* I doe but stay til your mariage be consummate, and  
 1137 then go I toward Arragon.  
 1138 *Claud.* Ile bring you thither my lord, if youle vouchsafe  
 1139 me.  
 1210 1140 *Prince* Nay that would be as great a foyle in the new gloffe  
 1141 of your marriage, as to shew a child his new coate and forbid  
 1142 him to weare it, I wil only be bold with Benedick for his com-  
 1143 pany, for from the crowne of his head, to the sole of his foot,  
 1144 he is al mirth, he hath twice or thrice cut Cupides bow-string,  
 1145 and the little hang-man dare not shoot at him, he hath a heart  
 1146 as found as a bell, and his tongue is the clapper, for what his  
 1147 heart thinks, his tongue speakes.

1148 *Bene.* Gallants, I am not as I haue bin.

- 1220 1149 *Leo.* So say I, me thinkes you are fadder.

<i>Vrsu.</i> His excellence did earne it ere he had it :	1186
When are you married Madame ?	1187
<i>Hero.</i> Why euerie day to morrow, come goe in,	1188
Ile shew thee some attires, and haue thy counsell,	1189
Which is the best to furnish me to morrow.	1190
<i>Vrsu.</i> Shee's tane I warrant you,	1191
We haue caught her Madame ?	1192
<i>Hero.</i> If it proue so, then louing goes by haps,	1193
Some <i>Cupid</i> kills with arrowes, some with traps. <i>Exit.</i>	1194
<i>Beat.</i> What fire is in mine eares ? can this be true ?	1195
Stand I condemn'd for pride and scorne so much ?	1196
Contempt, farewell, and maiden pride, adew,	1197
No glory liues behinde the backe of such.	1198
And <i>Benedicke</i> , loue on, I will requite thee,	1199
Taming my wilde heart to thy louing hand :	1200
If thou dost loue, my kindeneffe shall incite thee	1201
To binde our loues vp in a holy band.	1202
For others say thou dost deferue, and I	1203
Beleeue it better then reportingly. <i>Exit.</i>	1204

*Euter Prince, Claudio, Benedicke, and Leonato.* 1205

*Prince.* I doe but stay till your marriage be confum- 1206  
mate, and then go I toward Arragon. 1207

*Clau.* Ile bring you thither my Lord, if you'l vouch- 1208  
safe me. 1209

*Prin.* Nay, that would be as great a foyle in the new 1210  
glosse of your marriage, as to shew a childe his new coat 1211  
and forbid him to weare it, I will onely bee bold with 1212  
*Benedicke* for his companie, for from the crowne of his 1213  
head, to the sole of his foot, he is all mirth, he hath twice 1214  
or thrice cut *Cupids* bow-fring, and the little hang-man 1215  
dare not shoot at him, he hath a heart as found as a bell, 1216  
and his tongue is the clapper, for what his heart thinkes, 1217  
his tongue speakes. 1218

*Bene.* Gallants, I am not as I haue bin. 1219

*Leo.* So fay I, methinkes you are fadder. 1220

- 1150 *Clau.* I hope he be in loue.  
 1151 *Prince* Hang him truant, theres no true drop of bloud in  
 1152 him to be truly toucht with loue, if he be fadde, he wantes mo-  
 1153 ney.  
 1154 *Bene.* I haue the tooth-ach.  
 1155 *Prince* Draw it.  
 1156 *Bene.* Hang it.  
 1157 *Clau.* You must hang it first, and draw it afterwards.  
 1158 *Prince* What?figh for the tooth-ach.  
 1230 1159 *Leon.* Where is but a humour or a worme.  
 1160 *Bene.* Wel, euery one cannot master a grieffe, but he that  
 1161 has it.  
 1162 *Clau.* Yet say I, he is in loue.  
 1163 *Prince* There is no appeerance of fancie in him, vnlesse it  
 1164 be a fancy that he hath to strange disguifes, as to be a Dutch-  
 1165 man to day, a French-man to morrow, or in the shape of two  
 1166 countries at once, as a Germaine from the waste downward,  
 1167 all slops, and a Spaniard from the hip vpward, no dublet: vn-  
 1168 lesse he haue a fancie to this foolery, as it appeares he hath,  
 1169 he is no foole for fancy, as you would haue it appeare he  
 1170 is.  
 1240 1171 *Clau.* If he be not in loue with some woman, there is no be-  
 1172 leeuing old signes, a brushe his hat a mornings, what should  
 1173 that bode?  
 1174 *Prince* Hath any man seene him at the Barbers?  
 1175 *Clau.* No, but the barbers man hath bin seene with him,  
 1176 and the olde ornament of his cheeke hath already stufte tennis  
 1177 balls.  
 1178 *Leon.* Indeed he lookes yonger than he did, by the losse of  
 1179 a beard.  
 1180 *Prince* Nay a rubs himselfe with ciuit, can you smell him  
 1250 1181 out by that?  
 1182 *Claud.* Thats as much as to say, the sweete youthe's in  
 1183 loue.  
 1184 *Bene.* The greatest note of it is his melancholy.  
 1185 *Claud.* And when was he woont to wafh his face?

- Claud.* I hope he be in loue. 1221
- Prin.* Hang him truant, there's no true drop of bloud 1222  
in him to be truly toucht with loue, if he be fad, he wants 1223  
money. 1224
- Bene.* I haue the tooth-ach. 1225
- Prin.* Draw it. 1226
- Bene.* Hang it. 1227
- Claud.* You must hang it first, and draw it afterwards. 1228
- Prin.* What? figh for the tooth-ach. 1229
- Leon.* Where is but a humour or a worme. 1230
- Bene.* Well, euery one cannot master a grieffe, but hee 1231  
that has it. 1232
- Clau.* Yet say I, he is in loue. 1233
- Prin.* There is no appearance of fancie in him, vnlesse 1234  
it be a fancy that he hath to strange disguifes, as to bee a 1235  
Dutchman to day, a Frenchman to morrow: vnlesse hee 1236  
haue a fancy to this foolery, as it appeares hee hath, hee 1237  
is no foole for fancy, as you would haue it to appeare 1238  
he is. 1239
- Clau.* If he be not in loue vvith some vvoman, there 1240  
is no beleeuing old signes, a brushe his hat a mornings, 1241  
What should that bode? 1242
- Prin.* Hath any man seene him at the Barbers? 1243
- Clau.* No, but the Barbers man hath beene seene with 1244  
him, and the olde ornament of his cheeke hath alreadie 1245  
stufte tennis balls. 1246
- Leon.* Indeed he lookes yonger than hee did, by the 1247  
losse of a beard. 1248
- Prin.* Nay a rubs himselfe vvith Ciuit, can you smell 1249  
him out by that? 1250
- Clau.* That's as much as to say, the sweet youth's in 1251  
loue. 1252
- Prin.* The greatest note of it is his melancholy. 1253
- Clau.* And vvhen vvvas he vvont to vvash his face? 1254

- 1186 *Prince* Yea or to paint himfelfe? for the which I heare what  
 1187 they fay of him.
- 1188 *Claud.* Nay but his iefting fpirit, which is now crept into a  
 1189 lute-firing, and now gouernd by ftops.
- 1190 *Prince* Indeed that tells a heauy tale for him: conclude, con-  
 1191 clude, he is in loue.
- 1261 1192 *Claud.* Nay but I know who loues him.
- 1193 *Prince* That would I know too, I warrant one that knows  
 1194 him not.
- 1195 *Claud.* Yes, and his ill conditions, and in difpight of al, dies  
 1196 for him.
- 1197 *Prince* She fhall be buried with her face vpwards.
- 1198 *Bene.* Yet is this no charme for the tooth-ake, old fignior,  
 1199 walke afide with me, I haue ftudied eight or nine wife wordes  
 1200 to fpeake to you, which thefe hobby-horfes muft not heare.
- 1271 1201 *Prince* For my life to breake with him about Beatrice.
- 1202 *Claud.* Tis euen fo, Hero and Margaret haue by this play-  
 1203 ed their parts with Beatrice, and then the two beares will not  
 1204 bite one another when they meete.

1205 *Enter Iohn the Bastard.*

- 1206 *Bastard* My lord and brother, God faue you.
- 1207 *Prince* Good den brother.
- 1208 *Bastard* If your leifure feru'd, I would fpeake with you.
- 1209 *Prince* In priuate?
- 1280 1210 *Bastard* If it pleafe you, yet Count Claudio may heare, for  
 1211 what I would fpeake of, concerns him.
- 1212 *Prince* Whats the matter?
- 1213 *Baft.* Meanes your Lordfhip to be married to morrow?
- 1214 *Prince* You know he does.
- 1215 *Baft.* I know not that when he knowes what I know.
- 1216 *Claud.* If there be any impediment, I pray you difcouer it.
- 1217 *Baft.* You may think I loue you not, let that appeare here-



<i>Prin.</i> Yea, or to paint himselfe? for the which I heare	1255
vvhath they fay of him.	1256
<i>Clau.</i> Nay, but his iesting spirit, vvhich is now crept	1257
into a lute-ftiring, and now gouern'd by stops.	1258
<i>Prin.</i> Indeed that tels a heauy tale for him: conclude,	1259
he is in loue.	1260
<i>Clau.</i> Nay, but I know who loues him.	1261
<i>Prince.</i> That would I know too, I warrant one that	1262
knowes him not.	1263
<i>Clau.</i> Yes, and his ill conditions, and in defpight of all,	1264
dies for him.	1265
<i>Prin.</i> Shee shall be buried with her face vpwards.	1266
<i>Bene.</i> Yet is this no charme for the tooth-ake, old fig-	1267
nior, walke aside with mee, I haue studied eight or nine	1268
wife words to speake to you, which these hobby-horfes	1269
muft not heare.	1270
<i>Prin.</i> For my life to breake with him about <i>Beatrice</i> .	1271
<i>Clau.</i> 'Tis euen fo, <i>Hero</i> and <i>Margaret</i> haue by this	1272
played their parts with <i>Beatrice</i> , and then the two Beares	1273
will not bite one another when they meete.	1274

*Enter Iohn the Bastard.* 1275

<i>Bast.</i> My Lord and brother, God faue you.	1276
<i>Prin.</i> Good den brother.	1277
<i>Bast.</i> If your leifure feru'd, I would speake with you.	1278
<i>Prince.</i> In priuate?	1279
<i>Bast.</i> If it please you, yet Count <i>Claudio</i> may heare,	1280
for what I would speake of, concernes him.	1281
<i>Prin.</i> What's the matter?	1282
<i>Basta.</i> Meanes your Lordship to be married to mor-	1283
row?	1284
<i>Prin.</i> You know he does.	1285
<i>Bast.</i> I know not that when he knowes what I know.	1286
<i>Clau.</i> If there be any impediment, I pray you disco-	1287
uer it.	1288
<i>Bast.</i> You may thinke I loue you not, let that appeare	1289

1290 1218 after, and ayme better at me by that I now will manifest, for  
 1219 my brother (I thinke, he holdes you well, and in deareneffe of  
 1220 heart) hath holpe to effect your enfuing mariage: surely fute ill  
 1221 spent, and labor ill bestowed.

1222 *Prince* Why whats the matter?

1223 *Bast.* I came hither to tel you, and circumstances shortned,  
 1224 (for she has bin too long a talking of) the lady is difloyall.

1225 *Clau.* Who Hero?

1226 *Bastar.* Euen she, Leonatoes Hero, your Hero, euery mans  
 1300 1227 Hero.

1228 *Clau.* Difloyall?

1229 *Bast.* The word is too good to paint out her wickedneffe, I  
 1230 could fay she were worfe, thinke you of a worfe title, and I wil  
 1231 fit her to it: wonder not till further warrant: go but with me  
 1232 to night you shall see her chamber window entred, euen the  
 1233 night before her wedding day, if you loue her, then to morow  
 1234 wed her: But it would better fitte your honour to change your  
 1235 mind.

1236 *Claud.* May this be so?

1310 1237 *Prince* I wil not thinke it.

1238 *Bast.* If you dare not trust that you see, confesse not that  
 1239 you knowe: if you will follow mee, I will shew you enough,  
 1240 and when you haue seene more, and heard more, procede ac-  
 1241 cordingly.

1242 *Claudio* If I see anie thing to night, why I should not mar-  
 1243 ry her to morrow in the congregation, where I should wed,  
 1244 there will I shame her.

1245 *Prince* And as I wooed for thee to obtaine her, I wil ioyne  
 1246 with thee, to disgrace her.

1320 1247 *Bastard* I will disparage her no farther, till you are my wit-  
 1248 nesses, beare it coldely but till midnight, and let the issue shew  
 1249 it selfe.

1250 *Prince* O day vntowardly turned!

1251 *Claud.* O mischief strangely thwarting!

hereafter, and ayme better at me by that I now will ma- 1290  
 nifest, for my brother (I thinke, he holds you well, and in 1291  
 dearenesse of heart) hath holpe to effect your ensuing 1292  
 marriage : surely fute ill spent, and labour ill bestowed. 1293

*Prin.* Why, what's the matter ? 1294

*Bastard.* I came hither to tell you, and circumstances 1295  
 shorned, (for she hath beene too long a talking of) the 1296  
 Lady is disloyall. 1297

*Clau.* Who *Hero* ? 1298

*Bast.* Euen shee, *Leonatoes Hero*, your *Hero*, euery 1299  
 mans *Hero*. 1300

*Clau.* Disloyall ? 1301

*Bast.* The word is too good to paint out her wicked- 1302  
 nesse, I could say she were worfe, thinke you of a worfe 1303  
 title, and I will fit her to it : wonder not till further war- 1304  
 rant : goe but with mee to night, you shal see her cham- 1305  
 ber window entred, euen the night before her wedding 1306  
 day, if you loue her, then to morrow wed her : But it 1307  
 would better fit your honour to change your minde. 1308

*Claud.* May this be so ? 1309

*Princ.* I will not thinke it. 1310

*Bast.* If you dare not trust that you see, confesse not 1311  
 that you know : if you will follow mee, I will shew you 1312  
 enough, and when you haue seene more, & heard more, 1313  
 proceed accordingly. 1314

*Clau.* If I see any thing to night, why I should not 1315  
 marry her to morrow in the congregation, where I should 1316  
 wedde, there will I shame her. 1317

*Prin.* And as I wooed for thee to obtaine her, I will 1318  
 ioyne with thee to disgrace her. 1319

*Bast.* I will disparage her no farther, till you are my 1320  
 witnesses, beare it coldly but till night, and let the issue 1321  
 shew it selfe. 1322

*Prin.* O day vntowardly turned ! 1323

*Claud.* O mischiefie strangellie thwarting ! 1324

1252 *Bastard* O plague right well preuented! fo will you fay,  
1253 when you haue feene the fequele.

1254 *Enter Dogbery and his compartner with the Watch.*

1255 *Dog.* Are you good men and true?

1256 *Verges* Yea, or else it were pittie but they should suffer fal-  
1330 1257 uation body and foule.

1258 *Dog.* Nay, that were a punishment too good for them, if  
1259 they should haue any allegeance in them, being chofen for the  
1260 Princes watch.

1261 *Verges* Well, giue them their charge, neighbour Dog-  
1262 bery.

1263 *Dogbery* Firft, who thinke you the moft defartleffe man  
1264 to be Conftable?

1265 *Watch 1* Hugh Ote-cake fir, or George Sea-cole, for they  
1266 can write and reade.

1340 1267 *Dogbery* Come hither neighbor Sea-cole. God hath bleft  
1268 you with a good name: to be a welfauoured man, is the gift of  
1269 Fortune, but to write and reade, comes by nature.

1270 *Watch 2* Both which maifter Conftable.

1271 *Dogbery* You haue: I knew it would be your anfwer: wel,  
1272 for your fauour fir, why giue God thanks, and make no boast  
1273 of it, and for your writing and reading, let that appeere when  
1274 there is no neede of fuch vanity, you are thought heere to be  
1275 the moft fenfleffe and fit man for the Conftable of the watch:  
1350 1276 therefore beare you the lanthorne: this is your charge, You  
1277 shall comprehend all vagrom men, you are to bidde any man  
1278 ftand, in the Princes name.

1279 *Watch 2* How if a will not ftand?

1280 *Dogbery* Why then take no note of him, but let him goe,  
1281 and prefently call the reft of the watch together, and thanke  
1282 god you are ridde of a knaue.

1283 *Verges* If he wil not ftand when he is bidden, he is none of  
1284 the Princes fubiefts.

*Bastard.* O plague right well preuented ! so will you  
 say, when you haue feene the sequele. *Exit.*

*Enter Dogbery and his compartner with the watch.*

*Dog.* Are you good men and true ?

*Verg.* Yea, or else it were pittie but they should suffer  
 saluation body and foule.

*Dogb.* Nay, that were a punishment too good for  
 them, if they should haue any allegiance in them, being  
 chofen for the Princes watch.

*Verges.* Well, giue them their charge, neighbour  
*Dogbery.*

*Dog.* Firft, who thinke you the most defartleffe man  
 to be Conftable ?

*Watch. 1.* *Hugh Ote-cake* fir, or *George Sea-coale*, for  
 they can write and reade.

*Dogb.* Come hither neighbour *Sea-coale*, God hath  
 blest you with a good name : to be a wel-fauoured man,  
 is the gift of Fortune, but to write and reade, comes by  
 Nature.

*Watch 2.* Both which Master Conftable

*Dogb.* You haue : I knew it would be your anfwere :  
 well, for your fauour fir, why giue God thanks, & make  
 no boast of it, and for your writing and reading, let that  
 appeare when there is no need of fuch vanity, you are  
 thought heere to be the most fensleffe and fit man for the  
 Conftable of the watch : therefore beare you the lan-  
 thorne : this is your charge : You shall comprehend all  
 vagrom men, you are to bid any man stand in the Prin-  
 ces name.

*Watch 2.* How if a will not stand ?

*Dogb.* Why then take no note of him, but let him go,  
 and presently call the rest of the Watch together, and  
 thanke God you are ridde of a knaue.

*Verges.* If he will not stand when he is bidden, hee is  
 none of the Princes subiects.

- 1360 1285 *Dogbery* True, and they are to meddle with none but the  
 1286 Princes subiects : you shall also make no noise in the streetes :  
 1287 for, for the watch to babble and to talke, is most tollerable, and  
 1288 not to be indured.  
 1289 *Watch* We will rather sleepe than talke, we know what be-  
 1290 longs to a watch.  
 1291 *Dogbery* Why you speake like an antient and most quiet  
 1292 watchman, for I cannot see how sleeping should offend : one-  
 1293 ly haue a care that your billes bee not stolne : well, you are to  
 1294 cal at al the alehoufes, and bid those that are drunke get them to  
 1370 1295 bed.  
 1296 *Watch* How if they will not ?  
 1297 *Dogbery* Why then let them alone til they are sober, if they  
 1298 make you not then the better answer, you may say, they are not  
 1299 the men you tooke them for.  
 1300 *Watch* Well fir.  
 1301 *Dogbery* If you meete a thiefe, you may suspect him, by  
 1302 vertue of your office, to be no true man : and for such kind of  
 1303 men, the lesse you meddle or make with them, why the more  
 1304 is for your honesty.  
 1380 1305 *Watch* If we know him to be a thiefe, shall we not lay hands  
 1306 on him ?  
 1307 *Dogbery* Truely by your office you may, but I thinke they  
 1308 that touch pitch will be defilde : the most peaceable way for  
 1309 you, if you doe take a thiefe, is, to let him shew himselfe what  
 1310 he is, and steale out of your companie.  
 1311 *Verges* You haue beene alwayes called a mercifull manne,  
 1312 partner.  
 1313 *Dog.* Truely I would not hang a dogge by my will, much  
 1314 more a man who hath anie honestie in him.  
 1315 *Verges* If you heare a child crie in the night you must call to  
 1390 1316 the nurse and bid her stil it.  
 1317 *Watch* How if the nurse be asleepe and will not heare vs.  
 1318 *Dog.* Why then depart in peace, and let the child wake her  
 1319 with crying, for the ewe that will not heare her lamb when it

*Dogb.* True, and they are to meddle with none but  
the Princes subiects: you shall also make no noife in the  
streetes: for, for the Watch to babble and talke, is most  
tollerable, and not to be indured.

*Watch.* We will rather sleepe than talke, wee know  
what belongs to a Watch.

*Dog.* Why you speake like an ancient and most quiet  
watchman, for I cannot see how sleeping should offend:  
only haue a care that your bills be not stolne: well, you  
are to call at all the Alehouses, and bid them that are  
drunke get them to bed.

*Watch.* How if they will not?

*Dogb.* Why then let them alone till they are sober, if  
they make you not then the better answere, you may say,  
they are not the men you tooke them for.

*Watch.* Well sir.

*Dogb.* If you meet a theefe, you may suspec̄t him, by  
vertue of your office, to be no true man: and for such  
kinde of men, the lesse you meddle or make with them,  
why the more is for your honesty.

*Watch.* If wee know him to be a thiefe, shall wee not  
lay hands on him.

*Dogb.* Truly by your office you may, but I think they  
that touch pitch will be defil'd: the most peaceable way  
for you, if you doe take a theefe, is, to let him shew him-  
selfe what he is, and steale out of your company.

*Ver.* You haue bin alwaies cal'd a merciful mā partner.

*Dog.* Truly I would not hang a dog by my will, much  
more a man who hath anie honestie in him.

*Verges.* If you heare a child crie in the night you must  
call to the nurse, and bid her still it.

*Watch.* How if the nurse be asleepe and will not  
heare vs?

*Dog.* Why then depart in peace, and let the childe  
wake her with crying, for the ewe that will not heare

1320 baes, will neuer anfwer a calfe when he bleates.

1321 *Verges* Tis very true.

1322 *Dog.* This is the end of the charge: you conftable are to  
1323 prefer the princes owne perfon, if you meete the prince in the  
1400 1324 night, you may ftay him.

1325 *Verges* Nay birlady that I thinke a cannot.

1326 *Dog.* Fiue fhillings to one on't with any man that knowes  
1327 the flatutes, he may ftay him, mary not without the prince be  
1328 willing, for indeed the watch ought to offend no man, and it is  
1329 an offence to ftay a man againft his will.

1330 *Verges* Birlady I thinke it be fo.

1331 *Dog.* Ha ah ha, wel mafters good night, and there be any  
1332 matter of weight chaunces, cal vp me, keepe your fellowes  
1410 1333 counfailes, and your owne, and good night, come neigh-  
1334 bour.

1335 *Watch* Well mafters, we heare our charge, let vs goe fitte  
1336 here vppon the church bench till twoo, and then all to  
1337 bed.

1338 *Dog.* One word more, honeft neighbors, I pray you watch  
1339 about fignior Leonatoes doore, for the wedding being there to  
1340 morrow, there is a great coyle to night, adiew, be vigitant I be-  
1341 feech you. *exeunt.*

1342 *Enter Borachio and Conrade.*

1420 1343 *Bor.* What Conrade?

1344 *Watch* Peace, ftir not.

1345 *Bor.* Conrade I fay.

1346 *Con.* Here man, I am at thy elbow.

1347 *Bor.* Mas and my elbow itcht, I thought there would a  
1348 fcabbe follow.

1349 *Con.* I will owe thee an anfwer for that, and now forward  
1350 with thy tale.

1351 *Bor.* Stand thee clofe then vnder this penthoufe, for it  
1352 driffells raine, and I will, like a true drunckard, vtter all to  
1430 1353 thee.



her Lambe when it baes, will neuer answere a calfe when  
he bleates. 1395 1396

*Verges.* 'Tis verie true. 1397

*Dog.* This is the end of the charge: you constable  
are to presnt the Princes owne perfon, if you meete the  
Prince in the night, you may staie him. 1398 1399 1400

*Verges.* Nay birladie that I thinke a cannot. 1401

*Dog.* Fiue shillings to one on't with anie man that  
knowes the Statues, he may staie him, marrie not with-  
out the prince be willing, for indeed the watch ought to  
offend no man, and it is an offence to stay a man against  
his will. 1402 1403 1404 1405 1406

*Verges.* Birladie I thinke it be so. 1407

*Dog.* Ha, ah ha, well masters good night, and there be  
anie matter of weight chances, call vp me, keepe your  
fellowes counsailes, and your owne, and good night,  
come neighbour. 1408 1409 1410 1411

*Watch.* Well masters, we heare our charge, let vs go  
fit here vpon the Church bench till two, and then all to  
bed. 1412 1413 1414

*Dog.* One word more, honest neighbors. I pray you  
watch about signior *Leonatoes* doore, for the wedding be-  
ing there to morrow, there is a great coyle to night,  
adiew, be vigitant I beseech you. *Exeunt.* 1415 1416 1417 1418

*Enter Borachio and Conrade.* 1419

*Bor.* What, *Conrade*? 1420

*Watch.* Peace, stir not. 1421

*Bor.* *Conrade* I say. 1422

*Con.* Here man, I am at thy elbow. 1423

*Bor.* Mas and my elbow itcht, I thought there would  
a scabbe follow. 1424 1425

*Con.* I will owe thee an answere for that, and now  
forward with thy tale. 1426 1427

*Bor.* Stand thee clofe then vnder this penthouse, for it  
driffels raine, and I will, like a true drunkard, vtter all to  
thee. 1428 1429 1430

1354 *Watch* Some treafon mafters, yet ftand clofe.

1355 *Bor.* Therefore know, I haue earned of Dun Iohn a thou-  
1356 fand ducates.

1357 *Con.* Is it poffible that any villanie fhould be fo deare ?

1358 *Bor.* Thou fhouldft rather afke if it were poffible any vil-  
1359 lanie fhuld be fo rich ? for when rich villains haue need of poor  
1360 ones, poore ones may make what price they will.

1361 *Con.* I wonder at it.

1440 1362 *Bor.* That fhewes thou art vnconfirm'd, thou knoweft  
1363 that the fhafion of a dublet, or a hat, or a cloake, is nothing to a  
1364 man.

1365 *Con.* Yes it is apparell.

1366 *Bor.* I meane the fhafion.

1367 *Con.* Yes the fhafion is the fhafion.

1368 *Bor.* Tuff, I may as well fay the foole's the foole, but feeft  
1369 thou not what a deformed theeefe this fhafion is ?

1370 *Watch* I know that deformed, a has bin a vile theeefe, this  
1371 vij.yeere, a goes vp and downe like a gentle man : I remember  
1450 1372 his name.

1373 *Bor.* Didft thou not heare fome body ?

1374 *Con.* No, twas the vane on the houfe.

1375 *Bor.* Seeft thou not (I fay) what a deformed thiefe this fashi-  
1376 on is, how giddily a turnes about all the Hot-blouds, between  
1377 foureteene and fiue and thirtie, fometimes fhafioning them  
1378 like Pharaoes fouldiours in the rechie painting, fometime like  
1379 god Bels priests in the old church window, fometime like the  
1380 fhauen Hercules in the fmircht worm-eaten tapeftry, where

1460 1381 his cod-peece feemes as maffie as his club.

1382 *Con.* Al this I fee, and I fee that the fhafion weares out more  
1383 apparrell then the man. but art not thou thy felfe giddy with  
1384 the fhafion too, that thou haft fhifted out of thy tale into telling  
1385 me of the fhafion ?

1386 *Bor.* Not fo neither, but know that I haue to night wooed  
1387 Margaret the Lady Heroes gentle-woman, by the name of

- Watch.* Some treason masters, yet stand close. 1431
- Bor.* Therefore know, I haue earned of *Don Iohn* a 1432  
thoufand Ducates. 1433
- Con.* Is it possible that anie villanie should be so deare? 1434
- Bor.* Thou should'ft rather aske if it were possible anie 1435  
nie villanie should be so rich?for when rich villains haue 1436  
neede of poore ones, poore ones may make what price 1437  
they will. 1438
- Con.* I wonder at it. 1439
- Bor.* That shewes thou art vnconfirm'd, thou knowest 1440  
that the fashion of a doublet, or a hat, or a cloake, is no- 1441  
thing to a man. 1442
- Con.* Yes, it is apparell. 1443
- Bor.* I meane the fashion. 1444
- Con.* Yes the fashion is the fashion. 1445
- Bor.* Tush, I may as well say the foole's the foole, but 1446  
seest thou not what a deformed theefe this fashion is? 1447
- Watch.* I know that deformed, a has bin a vile theefe, 1448  
this vii. yeares, a goes vp and downe like a gentle man : 1449  
I remember his name. 1450
- Bor.* Did'ft thou not heare some bodie? 1451
- Con.* No, 'twas the vaine on the house. 1452
- Bor.* Seest thou not (I say) what a deformed thiefe 1453  
this fashion is, how giddily a turnes about all the Hot- 1454  
blouds, betweene foureteene & foue & thirtie, sometimes 1455  
fashioning them like *Pharaoes* fouldiours in the rechie 1456  
painting, sometime like god Bels priests in the old 1457  
Church window, sometime like the shauen *Hercules* in 1458  
the smircht worm eaten tapestrie, where his cod-peece 1459  
seemes as massie as his club. 1460
- Con.* All this I see, and see that the fashion weares out 1461  
more apparrell then the man;but art not thou thy selfe 1462  
giddie with the fashion too that thou hast shifted out of 1463  
thy tale into telling me of the fashion? 1464
- Bor.* Not so neither, but know that I haue to night 1465  
wooded *Margaret* the Lady *Heroes* gentle-woman, by the 1466

1388 Hero, she leanes me out at her miftris chamber window, bids  
 1389 me a thoufand times good night : I tell this tale vildly, I should  
 1390 firft tel thee how the prince Claudio and my mafter planted,  
 1470 1391 and placed, and poffeffed, by my mafter Don Iohn, faw a farre  
 1392 off in the orchard this amiable incounter.

1393 *Conr.* And thought they Margaret was Hero ?

1394 *Bar.* Two of them did, the prince and Claudio, but the di-  
 1395 uel my mafter knew ſhe was Margaret, and partly by his oths.  
 1396 which firft poſſeſt them, partly by the darke night which did  
 1397 deceiue them, but chiefly, by my villany, which did confirme

1398 any flander that Don Iohn had made, away went Claudio en-  
 1480 1399 ragde, ſwore he would meet her as he was apointed next mor-  
 1400 ning at the Temple, and there, before the whole congregation  
 1401 ſhame her, with what he ſaw o're night, and fend her home a-  
 1402 gaine without a husband.

1403 *Watch 1* We charge you in the princes name ſtand.

1404 *Watch 2* Call vppe the right maifter Conſtable, wee haue  
 1405 here recouerd the moſt dangerous peece of lechery, that euer  
 1406 was knowne in the common wealth.

1407 *Watch 1* And one Deformed is one of them, I know him, a  
 1408 weares a locke.

1490 1409 *Conr* Maſters, maſters.

1410 *Watch 2* Youle be made bring deformed forth I warrant  
 1411 you.

1412 *Conr* Maſters, neuer ſpeake, we charge you, let vs obey you  
 1413 to go with vs.

1414 *Bor.* We are like to proue a goodly commoditie, being ta-  
 1415 ken vp of theſe mens billes.

1416 *Conr.* A commodity in queſtion I warrant you, come wee  
 1417 obey you. *exeunt.*

1418 *Enter Hero, and Margaret, and Vrfula.*

1500 1419 *Hero* Good Vrfula wake my cofin Beatrice, and defire her  
 1420 to riſe.

1421 *Vrfula* I wil lady.

name of *Hero*, she leanes me out at her mistress chamber- 1467  
 window, bids me a thousand times good night : I tell 1468  
 this tale vildly. I should first tell thee how the Prince 1469  
*Claudio* and my Master planted, and placed, and possessed 1470  
 by my Master *Don Iohn*, saw a far off in the Orchard this 1471  
 amiable encounter. 1472

*Con.* And thought thy *Margaret* was *Hero* ? 1473

*Bor.* Two of them did, the Prince and *Claudio*, but the 1474  
 diuell my Master knew she was *Margaret* and partly by 1475  
 his oathes, which first possessed them, partly by the darke 1476  
 night which did deceiue them, but chiefly, by my villa- 1477  
 nie, which did confirme any slander that *Don Iohn* had 1478  
 made, away went *Claudio* enraged, swore hee would 1479  
 meete her as he was appointed next morning at the Tem- 1480  
 ple, and there, before the whole congregation shame her 1481  
 with what he saw o're night, and send her home againe 1482  
 without a husband. 1483

*Watch.* 1. We charge you in the Princes name stand. 1484

*Watch.* 2. Call vp the right master Constable, we haue 1485  
 here recouered the most dangerous peece of lechery, that 1486  
 euer was knowne in the Common-wealth. 1487

*Watch.* 1. And one Deformed is one of them, I know 1488  
 him, a vveares a locke. 1489

*Conr.* Masters, masters. 1490

*Watch.* 2. Youle be made bring deformed forth I war- 1491  
 rant you, 1492

*Conr.* Masters, neuer speake, we charge you, let vs o- 1493  
 bey you to goe with vs. 1494

*Bor.* We are like to proue a goodly commoditie, be- 1495  
 ing taken vp of these mens bills. 1496

*Conr.* A commoditie in question I warrant you, come 1497  
 vveele obey you. 1498

*Exeunt.*

*Enter Hero, and Margaret, and Vrsula.* 1499

*Hero.* Good *Vrsula* wake my coffin *Beatrice*, and de- 1500  
 fire her to rife. 1501

*Vrsu.* I will Lady. 1502

1422 *Hero* And bid her come hither.

1423 *Vrsula* Well.

1424 *Marg.* Troth I thinke your other rebato were better.

1425 *Hero* No pray thee good Meg, ile weare this.

1426 *Marg.* By my troth's not so good, and I warrant your cofin  
1427 will fay so.

1428 *Hero* My cofin's a foole, and thou art another, ile weare  
1510 1429 none but this.

1430 *Mar* I like the new tire within excelently, if the haire were a  
1431 thought browner : and your gown's a most rare fashion yfaith,  
1432 I saw the Dutchesle of Millaines gowne that they praise fo.

1433 *Hero* O that exceeds they fay.

1434 *Marg.* By my troth's but a night-gown it respect of yours,  
1435 cloth a gold and cuts, and lac'd with siluer, set with pearles,  
1436 downe fleeces, sive fleeces, and skirts, round vnderborne with  
1437 a blewish tinfell, but for a fine queint graceful and excelent fa-  
1520 1438 shion, yours is worth ten on't.

1439 *Hero* God giue me ioy to weare it, for my heart is exceed-  
1440 ing heauy.

1441 *Marg.* T'will be heauier soone by the weight of a  
1442 man.

1443 *Hero* Fie vpon thee, art not ashamed ?

1444 *Marg.* Of what lady? of speaking honourably? is not marri-  
1445 age honourable in a beggar? is not your Lord honourable  
1446 without mariage? I thinke you would haue me fay, fauing your  
1447 reuerence a husband : & bad thinking do not wrest true spea-  
1530 1448 king, ile offend no body, is there any harm in the heauier, for a  
1449 husband? none I thinke, and it be the right husband, and the  
1450 right wife, otherwise tis light and not heauy, aske my lady Bea-  
1451 trice els, here she comes.

1452

*Enter Beatrice.*

1453 *Hero* Good morrow coze.

- Her.* And bid her come hither. 1503  
*Vrf.* Well. 1504  
*Mar.* Troth I thinke your other rebato were better. 1505  
*Bero.* No pray thee good *Meg*, Ile vveare this. 1506  
*Marg.* By my troth's not fo good, and I vvarrant your 1507  
 cofin vwill fay fo. 1508  
*Bero.* My cofin's a foole, and thou art another, ile 1509  
 vveare none but this. 1510  
*Mar.* I like the new tire vwithin excellently, if the 1511  
 haire vvere a thought browner : and your gown's a moft 1512  
 rare fashon yfaith, I faw the Dutcheffe of *Millaines* 1513  
 gowne that they praife fo. 1514  
*Bero.* O that excedes they fay. 1515  
*Mar.* By my troth's but a night-gowne in refpect of 1516  
 yours, cloth a gold and cuts, and lac'd with filuer, fet with 1517  
 pearles, downe fleeuces, fide fleeuces, and skirts, round vn- 1518  
 derborn with a blewifh tinfel, but for a fine queint grace- 1519  
 full and excellent fashon, yours is worth ten on't. 1520  
*Hero.* God giue mee ioy to weare it, for my heart is 1521  
 exceeding heauy. 1522  
*Marga.* 'Twill be heauier foone, by the waight of a 1523  
 man. 1524  
*Hero.* Fie vpon thee, art not afham'd ? 1525  
*Marg.* Of what Lady ? of fpeaking honourably ? is 1526  
 not marriage honourable in a beggar ? is not your Lord 1527  
 honourable without marriage ? I thinke you would haue 1528  
 me fay, fauing your reuerence a husband : and bad thin- 1529  
 king doe not wrest true fpeaking, Ile offend no body, is 1530  
 there any harme in the heauier for a husband ? none I 1531  
 thinke, and it be the right husband, and the right wife, 1532  
 otherwife 'tis light and not heauy, aske my Lady *Beatrice* 1533  
 elfe, here fhe comes. 1534

*Enter Beatrice.* 1535

*Hero.* Good morrow Coze. 1536

- 1454 *Beat.* Good morrow sweete Hero.  
 1455 *Hero* Why how now?do you speake in the ficke tune?  
 1456 *Beat.* I am out of all other tune, me thinkes.  
 1540 1457 *Mar* Clap's into Light a loue, (that goes without a burden,)  
 1458 do you fing it, and ile daunce it.  
 1459 *Beat.* Ye Light aloue with your heels, then if your husband  
 1460 haue ftables enough youle see he shall lacke no barnes.
- 1461 *Mar.* O illegitimate construction! I scorne that with my  
 1462 heeles.  
 1463 *Beat.* Tis almost fiue a clocke cofin, tis time you were rea-  
 1464 dy, by my troth I am exceeding ill, hey ho.  
 1465 *Mar.* For a hauke, a horse, or a husband?  
 1550 1466 *Beat.* For the letter that begins them al, H.  
 1467 *Mar.* Wel, and you be not turnde Turke, theres no more  
 1468 fayling by the starre.  
 1469 *Beat.* What meanes the foole trow?  
 1470 *Mar.* Nothing I, but God fend euery one their hearts de-  
 1471 fire.  
 1472 *Hero* These gloues the Counte sent me, they are an excel-  
 1473 lent perfume.  
 1474 *Beat.* I am stuft cofin, I cannot smell.  
 1475 *Mar.* A maide and stuft! theres goodly catching of  
 1560 1476 colde.  
 1477 *Beat.* O God help me, God help me, how long haue you  
 1478 profest apprehension?  
 1479 *Mar.* Euer since you left it, doth not my wit become me  
 1480 rarely?  
 1481 *Beat.* It is not feene enough, you should weare it in your  
 1482 cap, by my troth I am ficke.  
 1483 *Mar.* Get you some of this distill'd *carduus benedictus*,  
 1484 and lay it to your heart, it is the onely thing for a qualme.  
 1485 *Hero* There thou prickst her with a thiffel.  
 1570 1486 *Beat.* *Benedictus*, why *benedictus*? you haue some moral in this  
 1487 *benedictus*.  
 1488 *Mar.* Morall? no by my troth I haue no morall meaning,



- Beat.* Good morrow sweet *Hero*. 1537
- Hero.* Why how now? do you speake in the sick tune? 1538
- Beat.* I am out of all other tune, me thinkes. 1539
- Mar.* Claps into Light a loue, (that goes without a 1540  
burden,) do you sing it and Ile dance it. 1541
- Beat.* Ye Light aloue with your heeles, then if your 1542  
husband haue stables enough, you'll looke he shall lacke 1543  
no barnes. 1544
- Mar.* O illegitimate construction! I scorne that with 1545  
my heeles. 1546
- Beat.* 'Tis almost fve a clocke cofin, 'tis time you 1547  
were ready, by my troth I am exceeding ill, hey ho. 1548
- Mar.* For a hauke, a horfe, or a husband? 1549
- Beat.* For the letter that begins them all, H. 1550
- Mar.* Well, and you be not turn'd Turke, there's no 1551  
more sayling by the starre. 1552
- Beat.* What meanes the foole trow? 1553
- Mar.* Nothing I, but God fend euery one rheir harts 1554  
desire. 1555
- Hero.* These gloues the Count sent mee, they are an 1556  
excellent perfume. 1557
- Beat.* I am stuft cofin, I cannot smell. 1558
- Mar.* A maid and stuft! there's goodly catching of 1559  
colde. 1560
- Beat.* O God helpe me, God help me, how long haue 1561  
you profest apprehension? 1562
- Mar.* Euer since you left it, doth not my wit become 1563  
me rarely? 1564
- Beat.* It is not feene enough, you should weare it in 1565  
your cap, by my troth I am sicke. 1566
- Mar.* Get you some of this distill'd *carduus benedictus* 1567  
and lay it to your heart, it is the onely thing for a qualm. 1568
- Hero.* There thou prickst her with a thiffell. 1569
- Beat.* *Benedictus*, why *benedictus*? you haue some mo- 1570  
rall in this *benedictus*. 1571
- Mar.* Morall? no by my troth, I haue no morall mea- 1572

1489 I meant plaine holy thifel, you may thinke perchaunce that I  
 1490 think you are in loue, nay birlady I am not fuch a foole to think  
 1491 what I list, nor I list not to thinke what I can, nor indeed I can  
 1492 not think, if I would thinke my heart out of thinking, that you  
 1493 are in loue, or that you will be in loue, or that you can be in  
 1494 loue : yet Benedicke was fuch another and now is he become a

1580 1495 man, he fwore he would neuer marry, and yet now in difpight  
 1496 of his heart he eates his meate without grudging, and how you  
 1497 may be conuerted I know not, but me thinkes you looke with  
 1498 your eies as other women do.

1499 *Beat.* What pace is this that thy tongue keeps ?

1500 *Marg.* Not a false gallop. *Enter Vrfula.*

1501 *Vrfula* Madame withdraw, the prince, the Count, signior  
 1502 Benedicke, Don Iohn, and all the gallants of the towne are  
 1503 come to fetch you to church.

1590 1504 *Hero* Help to dresse me good coze, good Meg, good Vr-  
 1505 fula.

1506 *Enter Leonato, and the Constable, and the Headborough.*

1507 *Leonato* What would you with me, honest neighbour ?

1508 *Const. Dog.* Mary fir I would haue some confidence with  
 1509 you, that decernes you nearely.

1510 *Leonato* Briefe I pray you, for you see it is a busie time with  
 1511 me.

1599 1512 *Const Dog.* Mary this it is fir.

1513 *Headb.* Yes in truth it is fir.

1514 *Leonato* What is it my good friends ?

1515 *Con. Do.* Goodman Verges fir speaks a little of the matter,  
 1516 an old man fir, and his wittes are not so blunt, as God helpe I  
 1517 would desire they were, but infaith honest, as the skin between  
 1518 his browes.

1519 *Head.* Yes I thank God, I am as honest as any man liuing,  
 1520 that is an old man, and no honeste then I.

ning, I meant plaine holy thiffell, you may thinke per- 1573  
 chance that I thinke you are in loue, nay birlady I am not 1574  
 fuch a foole to thinke what I lift, nor I lift not to thinke 1575  
 what I can, nor indeed I cannot thinke, if I would thinke 1576  
 my hart out of thinking, that you are in loue, or that you 1577  
 will be in loue, or that you can be in loue : yet *Benedicke* 1578  
 was fuch another, and now is he become a man, he fwore 1579  
 hee would neuer marry, and yet now in despight of his 1580  
 heart he eates his meat without grudging, and how you 1581  
 may be conuerted I know not, but me thinkes you looke 1582  
 with your eies as other women doe. 1583

*Beat.* What pace is this that thy tongue keepes. 1584

*Mar.* Not a false gallop. 1585

*Enter Vrsula.* 1586

*Vrsula.* Madam, withdraw, the Prince, the Count, fig- 1587  
 nior *Benedicke*, Don *John*, and all the gallants of the 1588  
 towne are come to fetch you to Church. 1589

*Hero.* Helpe to dresse mee good coze, good *Meg*, 1590  
 good *Vrsula*. 1591

*Enter Leonato, and the Constable, and the Headborough.* 1592

*Leonato.* What would you with mee, honest neigh- 1593  
 bour ? 1594

*Const. Dog.* Mary fir I would haue some confidence 1595  
 with you, that decernes you nearely. 1596

*Leon.* Briefe I pray you, for you see it is a busie time 1597  
 with me. 1598

*Const. Dog.* Mary this it is fir. 1599

*Headb.* Yes in truth it is fir. 1600

*Leon.* What is it my good friends ? 1601

*Con. Do.* Goodman Verges fir speakes a little of the 1602  
 matter, an old man fir, and his wits are not so blunt, as 1603  
 God helpe I would desire they were, but infaith honest 1604  
 as the skin betweene his browes. 1605

*Head.* Yes I thank God, I am as honest as any man li- 1606  
 uing, that is an old man, and no honefter then I. 1607

- 1521 *Const. Dog.* Comparifons are odorous, palabras, neighbour  
 1522 Verges.
- 1610 1523 *Leonato* Neighbors, you are tedious.
- 1524 *Const. Dog.* It pleases your worship to say so, but we are the  
 1525 poore Dukes officers, but truly for mine owne part if I were as  
 1526 tedious as a King I could find in my heart to bestow it all of  
 1527 your worship.
- 1528 *Leonato* Al thy tediousneffe on me, ah ?
- 1529 *Const. Dog.* Yea, and 't twere a thousand pound more than tis,  
 1530 for I heare as good exclamation on your worshippe as of any  
 1531 man in the citie, and though I be but a poore man, I am glad to  
 1532 heare it.
- 1620 1533 *Head.* And so am I.
- 1534 *Leonato* I would faine know what you haue to say.
- 1535 *Head.* Mary fir our watch to night, excepting your wor-  
 1536 ships prefence, ha tane a couple of as arrant knaues as any in  
 1537 Messina.
- 1538 *Const. Dog.* A good old man fir, he will be talking as they  
 1539 say, when the age is in, the wit is out, God help vs, it is a world  
 1540 to see : well said yfaith neighbour Verges, well, God's a good  
 1541 man, and two men ride of a horse, one must ride behind, an ho-  
 1542 nest foule yfaith fir, by my troth he is, as euer broke bread, but  
 1630 1543 God is to be worshipt, all men are not alike, alas good neigh-  
 1544 bour.
- 1545 *Leonato* Indeed neighbour he comes too short of you.
- 1546 *Const. Do.* Gifts that God giues.
- 1547 *Leonato* I must leaue you.
- 1548 *Const. Dog.* One word fir, our watch fir haue indeede com-  
 1549 prehended two aspitious persons, and wee woulde haue them  
 1550 this morning examined before your worship.
- 1551 *Leonato* Take their examination your selfe, and bring it me,  
 1552 I am now in great haste, as it may appeare vnto you.
- 1640 1553 *Constable* It shall be suffigance. (exit
- 1554 *Leonato* Drinke some wine ere you goe : fare you well.
- 1555 *Messenger* My lord, they stay for you, to giue your daugh-  
 1556 ter to her husband.

*Con. Dog.* Comparifons are odorous, palabras, neighbour Verges. 1608  
1609

*Leon.* Neighbours, you are tedious. 1610

*Con. Dog.* It pleafes your worfhip to fay fo, but we are 1611  
the poore Dukes officers, but truely for mine owne part, 1612  
if I were as tedious as a King I could finde in my heart to 1613  
beflow it all of your worfhip. 1614

*Leon.* All thy tediousneffe on me, ah ? 1615

*Conf. Dog.* Yea, and 'twere a thoufand times more 1616  
than 'tis, for I heare as good exclamation on your Wor- 1617  
fhip as of any man in the Citie, and though I bee but a 1618  
poore man, I am glad to heare it. 1619

*Head.* And fo am I. 1620

*Leon.* I would faine know what you haue to fay. 1621

*Head.* Marry fir our watch to night, excepting your 1622  
worfhips prefence, haue tane a couple of as arrant 1623  
knaues as any in Meffina. 1624

*Con. Dog.* A good old man fir, hee will be talking as 1625  
they fay, when the age is in, the wit is out, God helpe vs, 1626  
it is a world to fee: well faid yfaith neighbour *Verges*, 1627  
well, God's a good man, and two men ride of a horfe, 1628  
one muft ride behinde, an honeft foule yfaith fir, by my 1629  
troth he is, as euer broke bread, but God is to bee wor- 1630  
fhippt, all men are not alike, alas good neighbour. 1631

*Leon.* Indeed neighbour he comes too fhort of you. 1632

*Con. Do.* Gifts that God giues. 1633

*Leon.* I muft leaue you. 1634

*Con. Dog.* One word fir, our watch fir haue indeede 1635  
comprehended two afpitious perfons, & we would haue 1636  
them this morning examined before your worfhip. 1637

*Leon.* Take their examination your felfe, and bring it 1638  
me, I am now in great hafte, as may appeare vnto you. 1639

*Conf.* It fhall be fuffigance. (*Exit.*) 1640

*Leon.* Drinke fome wine ere you goe: fare you well. 1641

*Meffenger.* My Lord, they ftay for you to giue your 1642  
daughter to her husband. 1643

1557 *Leon.* Ile wait vpon them, I am ready.

1558 *Dogb.* Go good partner, goe get you to Francis Sea-cole,

1559 bid him bring his penne and inckehorne to the Gaole: we are

1560 now to examination thefe men.

1561 *Verges* And we muft do it wifely.

1562 *Dogbery* We will fpare for no witte I warrant you: heeres

1650 1563 that fhall driue fome of them to a noncome, only get the lear-

1564 ned writer to fet downe our excommunication, and meet me

1565 at the Iaile.

1566 *Enter Prince, Bastard, Leonato, Frier, Claudio, Bene-*

1567 *dicke, Hero, and Beatrice.*

1568 *Leonato* Come Frier Francis be briefe, onely to the plaine

1569 forme of marriage, and you fhall recount their particular due-

1570 ties afterwards.

1571 *Fran.* You come hither, my lord, to marry this lady.

1572 *Claudio* No.

1660 1573 *Leo* To bee married to her: Frier, you come to marry her.

1574 *Frier* Lady, you come hither to be married to this counte.

1575 *Hero* I do.

1576 *Frier* If either of you know any inward impediment why

1577 you fhould not be conioyned, I charge you on your foules to

1578 vtter it.

1579 *Claudio* Know you any, Hero?

1580 *Hero* None my lord.

1670 1581 *Frier* Know you any, Counte?

1582 *Leonato* I dare make his anfwer, None.

1583 *Clau.* O what men dare do! what men may do! what men

1584 daily do, not knowing what they do!

<i>Leon.</i> Ile wait vpon them, I am ready.	1644
<i>Dogb.</i> Goe good partner, goe get you to <i>Francis Sea-coale</i> , bid him bring his pen and inkehorne to the Gaole : we are now to examine thofe men.	1645 1647
<i>Verges.</i> And we muft doe it wifely.	1648
<i>Dogb.</i> Wee will spare for no witte I warrant you : heere's that fhall driue fome of them to a non-come, on-ly get the learned writer to fet downe our excommunication, and meet me at the Iaile.	1649 1651 1652
	<i>Exeunt.</i>

*Actus Quartus.*

<i>Enter Prince, Bastard, Leonato, Frier, Claudio, Benedicke, Hero, and Beatrice.</i>	1653 1654
<i>Leonato.</i> Come Frier <i>Francis</i> , be briefe, onely to the plaine forme of marriage, and you fhall recount their particular duties afterwards.	1655 1656 1657
<i>Fran.</i> You come hither, my Lord, to marry this Lady.	1658
<i>Claud.</i> No.	1659
<i>Leo.</i> To be married to her : Frier, you come to marrie her.	1660 1661
<i>Frier.</i> Lady, you come hither to be married to this Count.	1662 1663
<i>Hero.</i> I doe.	1664
<i>Frier.</i> If either of you know any inward impediment why you fhould not be conioyned, I charge you on your foules to vtter it.	1665 1666 1667
<i>Claud.</i> Know you anie, <i>Hero</i> ?	1668
<i>Hero.</i> None my Lord.	1669
<i>Frier.</i> Know you anie, Count ?	1670
<i>Leon.</i> I dare make his anfwer, None.	1671
<i>Claud.</i> O what men dare do ! what men may do ! what men daily do !	1672 1673

- 1585 *Bene*. Howe nowe ! interiections ? why then, some be of  
 1586 laughing, as, ah, ha, he.
- 1587 *Claudio* Stand thee by Frier, father, by your leaue,  
 1588 Will you with free and vnconstrained foule  
 1589 Giue me this maide your daughter ?
- 1590 *Leonata* As freely sonne as God did giue her mee.
- 1680 1591 *Claudio* And what haue I to giue you backe whole woorth  
 1592 May counterpoise this rich and pretious gift ?
- 1593 *Princn* Nothing, vnlesse you render her againe.
- 1594 *Claudio* Sweete Prince, you learne me noble thankfulnes :  
 1595 There Leonato, take her backe againe,  
 1596 Giue not this rotten orange to your friend,  
 1597 Shee's but the figne and femblance of her honor :  
 1598 Behold how like a maide she blushes heere !  
 1599 O what authoritie and shew of truth  
 1600 Can cunning finne couer it selfe withall !
- 1690 1601 Comes not that blood, as modest euidence,  
 1602 To witnesse simple Vertue ? would you not sweare  
 1603 All you that see her, that she were a maide,  
 1604 By these exterior shewes ? But she is none :  
 1605 She knowes the heate of a luxurious bed :  
 1606 Her blush is guiltinesse, not modestie.
- 1607 *Leonato* What do you meane my lord ?
- 1608 *Claudio* Not to be married,  
 1609 Not to knit my foule to an approoued wanton.
- 1610 *Leonato* Deere my lord, if you in your owne prooffe,  
 1700 1611 Haue vanquisht the resistance of her youth,  
 1612 And made defeate of her virginitee.
- 1613 *Claudio* I know what you would say : if I haue knowne her,  
 1614 You will say, she did imbrace me as a husband,  
 1615 And so extenuate the forehand finne : No Leonato,  
 1616 I neuer tempted her with word too large,  
 1617 But as a brother to his sister, shewed  
 1618 Bashfull sinceritie, and comelie loue.
- 1619 *Hero* And seemde I euer otherwife to you ?
- 1620 *Claudio* Out on thee seeming, I wil write against it,



*Bene.* How now! interiections? why then, some be  
of laughing, as ha, ha, he.

*Clau.* Stand thee by Frier, father, by your leaue,  
Will you with free and vnconstrained soule  
Giue me this maid your daughter?

*Leon.* As freely sonne as God did giue her me.

*Clau.* And what haue I to giue you back, whose worth  
May counterpoise this rich and precious gift?

*Prin.* Nothing, vnlesse you render her againe.

*Clau.* Sweet Prince, you learn me noble thankfulnes :  
There *Leonato*, take her backe againe,

Giue not this rotten Orange to your friend,  
Shee's but the signe and semblance of her honour :

Behold how like a maid she blushes heere!

O what authoritie and shew of truth

Can cunning sinne couer it selfe withall!

Comes not that blood, as modest euidence,

To witnesse simple Vertue? would you not sweare

All you that see her, that she were a maide,

By these exterior shewes? But she is none :

She knowes the heat of a luxurious bed :

Her blush is guiltinesse, not modestie.

*Leonato.* What doe you meane, my Lord?

*Clau.* Not to be married,  
Not to knit my soule to an approued wanton.

*Leon.* Deere my Lord, if you in your owne prooffe,  
Haue vanquisht the resistance of her youth,

And made defeat of her virginie. (her,

*Clau.* I know what you would say : if I haue knowne

You will say, she did imbrace me as a husband,

And so extenuate the forehand sinne : No *Leonato*,

I neuer tempted her with word too large,

But as a brother to his sifter, shewed

Bashfull sinceritie and comely loue.

*Hero.* And seem'd I euer otherwise to you?

*Clau.* Out on thee seeming, I will write against it,

- 1710 1621 You feeme to me as Diane in her Orbe,  
 1622 As chafte as is the budde ere it be blowne :  
 1623 But you are more intemperate in your blood,  
 1624 Than Venus, or those pampred animalls,  
 1625 That rage in sauage fenfualitie.  
 1626 *Hero* Is my Lord well that he doth fpeake fo wide ?  
 1627 *Leonato* Sweete prince, why fpeake not you ?  
 1628 *Prince* What fhould I fpeake ?  
 1629 I ftand difhonourd that haue gone about,  
 1630 To lincke my deare friend to a common ftale.  
 1720 1631 *Leonato* Are thefe things fpoken, or do I but dreame ?  
 1632 *Baftard* Sir, they are fpoken, and thefe things are true.  
 1633 *Bened.* This lookes not like a nuptiall.  
 1634 *Hero* True, O God !  
 1635 *Claud.* Leonato, ftand I here ?  
 1636 Is this the prince?is this the princes brother ?  
 1637 Is this face Heroes?are our eies our owne ?  
 1638 *Leonato* All this is fo, but what of this my Lord ?  
 1639 *Claud.* Let me but moue one queftion to your daughter,  
 1640 And by that fatherly and kindly power,  
 1730 1641 That you haue in her, bid her anfwer truly.  
 1642 *Leonato* I charge thee do fo, as thou art my child.  
 1643 *Hero* O God defend me how am I befet,  
 1644 What kind of catechifing call you this ?  
 1645 *Claud.* To make you anfwer truly to your name.  
 1646 *Hero* Is it not Hero, who can blot that name  
 1647 With any iuft reproch ?  
 1648 *Claud.* Mary that can Hero,  
 1649 Hero it felfe can blot out Heroes vertue.  
 1650 What man was he talkt with you yefternight,  
 1740 1651 Out at your window betwixt twelue and one ?  
 1652 Now if you are a maide, anfwer to this.  
 1653 *Hero* I talkt with no man at that hower my lord.  
 1654 *Prince* Why then are you no maiden. Leonato,  
 1655 I am fory you muft heare:vpon mine honor,  
 1656 My felfe, my brother, and this griued Counte

You seeme to me as <i>Diane</i> in her Orbe,	1710
As chafte as is the budde ere it be blowne :	1711
But you are more intemperate in your blood,	1712
Than <i>Venus</i> , or those pampred animalls,	1713
That rage in sauage sensualitie.	1714
<i>Hero.</i> Is my Lord well, that he doth speake so wide ?	1715
<i>Leon.</i> Sweete Prince, why speake not you ?	1716
<i>Prin.</i> What should I speake ?	1717
I stand dishonour'd that haue gone about,	1718
To linke my deare friend to a common stale.	1719
<i>Leon.</i> Are these things spoken, or doe I but dreame ?	1720
<i>Bast.</i> Sir, they are spoken, and these things are true.	1721
<i>Bene.</i> This lookes not like a nuptiall.	1722
<i>Hero.</i> True, O God !	1723
<i>Clau.</i> <i>Leonato</i> , stand I here ?	1724
Is this the Prince ? is this the Princes brother ?	1725
Is this face <i>Heroes</i> ? are our eies our owne ?	1726
<i>Leon.</i> All this is fo, but what of this my Lord ?	1727
<i>Clau.</i> Let me but moue one question to your daugh-	1728
And by that fatherly and kindly power, (ter,	1729
That you haue in her, bid her answer truly.	1730
<i>Leo.</i> I charge thee doe, as thou art my childe.	1731
<i>Hero.</i> O God defend me how am I befet,	1732
What kinde of catechizing call you this ?	1733
<i>Clau.</i> To make you answer truly to your name.	1734
<i>Hero.</i> Is it not <i>Hero</i> ? who can blot that name	1735
With any iust reproach ?	1736
<i>Claud.</i> Marry that can <i>Hero</i> ,	1737
<i>Hero</i> it selfe can blot out <i>Heroes</i> vertue.	1738
What man was he, talkt with you yesternight,	1739
Out at your window betwixt twelue and one ?	1740
Now if you are a maid, answer to this.	1741
<i>Hero.</i> I talkt with no man at that howre my Lord.	1742
<i>Prince.</i> Why then you are no maiden. <i>Leonato</i> ,	1743
I am forry you must heare : vpon mine honor,	1744
My selfe, my brother, and this grieved Count	1745

- 1657 Did see her, heare her, at that howre last night,  
 1658 Talke with a ruffian at her chamber window,  
 1659 Who hath indeede most like a liberall villaine,  
 1660 Confest the vile encounters they haue had  
 1750 1661 A thousand times in secret.  
 1662 *John* Fie, fie, they are not to be named my lord,  
 1663 Not to be spoke of,  
 1664 There is not chastitie enough in language,  
 1665 Without offence to vtter them: thus pretty lady,  
 1666 I am sory for thy much misgouernement.  
 1667 *Claud.* O Hero! what a Hero hadst thou bin,  
 1668 If halfe thy outward graces had bin placed,  
 1669 About thy thoughts and counsailes of thy heart?  
 1670 But fare thee well, most foule, most faire, farewell  
 1760 1671 Thou pure impietie, and impious puritie,  
 1672 For thee ile locke vp all the gates of Loue,  
 1673 And on my eie-liddes shall Coniecture hang,  
 1674 To turne all beautie into thoughts of harme,  
 1675 And neuer shall it more be gracious.  
 1676 *Leonato* Hath no mans dagger here a point for me.  
 1677 *Beatrice* Why how now cofin, wherfore sinke you down?  
 1678 *Bastard* Come let vs go: these things come thus to light,  
 1679 Smother her spirits vp.  
 1680 *Benedicke* How doth the Lady?  
 1770 1681 *Beatrice* Dead I thinke, help vncke,  
 1682 Hero, why Hero, vncke, signior Benedicke, Frier.  
 1683 *Leonato* O Fate! take not away thy heauy hand,  
 1684 Death is the fairest couer for her shame  
 1685 That may be wisht for.  
 1686 *Beatrice* How now cofin Hero?  
 1687 *Frier* Haue comfort lady.  
 1688 *Leonato* Dost thou looke vp?  
 1689 *Frier* Yea, wherfore should she not?  
 1690 *Leonato* Wherfore? why doth not euery earthly thing,  
 1780 1691 Cry shame vpon her? could she here deny  
 1692 The story that is printed in her blood?

Did see her, heare her, at that howre laft night,	1746
Talke with a ruffian at her chamber window,	1747
Who hath indeed moft like a liberall villaine,	1748
Confest the vile encounters they haue had	1749
A thoufand times in fecret.	1750
<i>Iohn.</i> Fie, fie, they are not to be named my Lord,	1751
Not to be fpoken of,	1752
There is not chaftitie enough in language,	1753
Without offence to vtter them : thus pretty Lady	1754
I am forry for thy much mifgouernment.	1755
<i>Claud.</i> O <i>Hero</i> ! what a <i>Hero</i> hadft thou beene	1756
If halfe thy outward graces had beene placed	1757
About thy thoughts and counfailes of thy heart ?	1758
But fare thee well, moft foule, moft faire, farewell	1759
Thou pure impiety, and impious puritie,	1760
For thee Ile locke vp all the gates of Loue,	1761
And on my eie-lids fhall Coniecture hang,	1762
To turne all beauty into thoughts of harme,	1763
And neuer fhall it more be gracious.	1764
<i>Leon.</i> Hath no mans dagger here a point for me ?	1765
<i>Beat.</i> Why how now coffin, wherfore fink you down ?	1766
<i>Baft.</i> Come, let vs go : thefe things come thus to light,	1767
Smother her fpirits vp.	1768
<i>Bene.</i> How doth the Lady ?	1769
<i>Beat.</i> Dead I thinke, helpe vncke,	1770
<i>Hero</i> , why <i>Hero</i> , Vncke, Signor <i>Benedicke</i> , Frier.	1771
<i>Leonato.</i> O Fate ! take not away thy heauy hand,	1772
Death is the faireft couer for her fhame	1773
That may be wifht for.	1774
<i>Beatr.</i> How now coffin <i>Hero</i> ?	1775
<i>Fri.</i> Haue comfort Ladie.	1776
<i>Leon.</i> Dofth thou looke vp ?	1777
<i>Frier.</i> Yea, wherfore fhould ſhe not ?	1778
<i>Leon.</i> Wherfore ? Why doth not euery earthly thing	1779
Cry fhame vpon her ? Could ſhe heere denie	1780
The ſtorie that is printed in her blood ?	1781

- 1693 Do not liue Hero, do not ope thine eies :  
 1694 For did I thinke thou wouldst not quickly die,  
 1695 Thought I thy spirites were stronger than thy flames,  
 1696 My selfe would on the rereward of reproches  
 1697 Strike at thy life. Griued I I had but one ?  
 1698 Chid I for that at frugall Natures frame ?  
 1699 O one too much by thee:why had I one ?  
 1700 Why euer wast thou louely in my eies ?  
 1790 1701 Why had I not with charitable hand,  
 1702 Tooke vp a beggars iffue at my gates,  
 1703 Who smirched thus, and mired with infamy,  
 1704 I might haue said, no part of it is mine,  
 1705 This shame deriues it selfe from vnknowne loynes,  
 1706 But mine and mine I loued, and mine I praifde,  
 1707 And mine that I was proud on mine so much,  
 1708 That I my selfe, was to my selfe not mine :  
 1709 Valewing of her, why she, O she is false,  
 1710 Into a pit of incke, that the wide sea  
 1800 1711 Hath drops too few to wash her cleane againe,  
 1712 And salt too little, which may season giue  
 1713 To her foule tainted flesh.  
 1714 *Ben.* Sir, sir, be patient, for my part I am so attired in won-  
 1715 der, I know not what to say.  
 1716 *Beat.* O on my foule my cofin is belied.  
 1717 *Bene.* Lady, were you her bedfellow last night ?  
 1718 *Beat.* No truly, not although vntill last night,  
 1719 I haue this tweluemonth bin her bedfellow.  
 1720 *Leon.* Confirmd, confirmd, O that is stronger made,  
 1810 1721 Which was before bard vp with ribs of yron,  
 1722 Would the two princes lie, and Claudio lie,  
 1723 Who loued her so, that speaking of her fouleneffe,  
 1724 Washt it with teares!hence from her, let her die.  
 1725 *Frier* Heare me a little, for I haue only bin silent so long, &  
 1726 giuen way vnto this course of fortune, by noting of the lady, I  
 1727 haue markt,  
 1728 A thousand blushing apparitions,

Do not liue <i>Hero</i> , do not ope thine eyes :	1782
For did I thinke thou wouldst not quickly die,	1783
Thought I thy spirits were stronger then thy flames,	1784
My selfe would on the reward of reproaches	1785
Strike at thy life. Grieu'd I, I had but one ?	1786
Chid I, for that at frugal Natures frame ?	1787
O one too much by thee : why had I one ?	1788
Why euer was't thou louelie in my eies ?	1789
Why had I not with charitable hand	1790
Tooke vp a beggars issue at my gates,	1791
Who smeered thus, and mir'd with infamie,	1792
I might haue said, no part of it is mine :	1793
This shame deriues it selfe from vnknowne loines,	1794
But mine, and mine I lou'd, and mine I prais'd,	1795
And mine that I was proud on mine so much,	1796
That I my selfe, was to my selfe not mine :	1797
Valewing of her, why she, O she is false	1798
Into a pit of Inke, that the wide sea	1799
Hath drops too few to wash her cleane againe,	1800
And salt too little, which may season giue	1801
To her foule tainted flesh.	1802
<i>Ben.</i> Sir, sir, be patient : for my part, I am so attired	1803
in wonder, I know not what to say.	1804
<i>Bea.</i> O on my foule my cofin is belied.	1805
<i>Ben.</i> Ladie, were you her bedfellow last night ?	1806
<i>Bea.</i> No truly : not although vntill last night,	1807
I haue this tweluemonth bin her bedfellow.	1808
<i>Leon.</i> Confirm'd, confirm'd, O that is stronger made	1809
Which was before barr'd vp with ribs of iron.	1810
Would the Princes lie, and <i>Claudio</i> lie,	1811
Who lou'd her so, that speaking of her foulness,	1812
Wash'd it with teares ? Hence from her, let her die.	1813
<i>Fri.</i> Heare me a little, for I haue onely bene silent fo	1814
long, and giuen way vnto this course of fortune, by no-	1815
ting of the Ladie, I haue markt.	1816
A thousand blushing apparitions,	1817

- 1729 To start into her face, a thousand innocent flames,  
 1730 In angel whiteneffe beate away those blufhes,  
 1820 1731 And in her eie there hath appeared a fire,  
 1732 To burne the errors that these princes hold  
 1733 Against her maiden truth : call me a foole,  
 1734 Trust not my reading, nor my obseruations,  
 1735 Which with experimental seale doth warrant  
 1736 The tenure of my booke : trust not my age,  
 1737 My reuerence, calling, nor diuinitie,  
 1738 If this sweete ladie lie not guiltlesse here,  
 1739 Vnder some biting errour.  
 1740 *Leonato* Frier, it cannot be,  
 1830 1741 Thou seest that al the grace that she hath left,  
 1742 Is, that she will not adde to her damnation,  
 1743 A sinne of periury, she not denies it :  
 1744 Why seekst thou then to couer with excuse,  
 1745 That which appears in proper nakednesse ?  
 1746 *Frier* Lady, what man is he you are accuse of ?  
 1747 *Hero* They know that do accuse me, I know none,  
 1748 If I know more of any man aliue  
 1749 Then that which maiden modesty doth warrant,  
 1750 Let all my finnes lacke mercie, O my father,  
 1840 1751 Proue you that any man with me conuerst,  
 1752 At houres vnmeete, or that I yesternight  
 1753 Maintained the change of words with any creature,  
 1754 Refuse me, hate me, torture me to death.  
 1755 *Frier* There is some strange misprifion in the princes.  
 1756 *Bene.* Two of them haue the very bent of honour,  
 1757 And if their wifedomes be misled in this,  
 1758 The practife of it liues in Iohn the Bastard,  
 1759 Whose spirites toyle in frame of villanies.  
 1760 *Leonato* I know not, if they speake but truth of her,  
 1850 1761 These hands shall teare her, if they wrong her honour,  
 1762 The prowdest of them shal wel heare of it.  
 1763 Time hath not yet so dried this bloud of mine,  
 1764 Nor age so eate vp my inuention,



To start into her face, a thousand innocent shames,	1818
In Angel whiteneffe beare away those blufhes,	1819
And in her eie there hath appear'd a fire	1820
To burne the errors that these Princes hold	1821
Against her maiden truth. Call me a foole,	1822
Trust not my reading, nor my obseruations,	1823
Which with experimental feale doth warrant	1824
The tenure of my booke : trust not my age,	1825
My reuerence, calling, nor diuinitie,	1826
If this sweet Ladie lye not guiltlesse heere,	1827
Vnder some biting error.	1828
<i>Leo.</i> Friar, it cannot be :	1829
Thou seest that all the Grace that she hath left,	1830
Is, that she wil not adde to her damnation,	1831
A sinne of periury, she not denies it :	1832
Why seek'st thou then to couer with excuse,	1833
That which appeares in proper nakednesse ?	1834
<i>Fri.</i> Ladie, what man is he you are accus'd of ?	1835
<i>Hero.</i> They know that do accuse me, I know none :	1836
If I know more of any man aliuie	1837
Then that which maiden modestie doth warrant,	1838
Let all my finnes lacke mercy. O my Father,	1839
Proue you that any man with me conuerst,	1840
At houres vnmeete, or that I yesternight	1841
Maintain'd the change of words with any creature,	1842
Refuse me, hate me, torture me to death.	1843
<i>Fri.</i> There is some strange misprifion in the Princes.	1844
<i>Ben.</i> Two of them haue the verie bent of honor,	1845
And if their wisedomes be misled in this :	1846
The practise of it liues in <i>Iohn</i> the bastard,	1847
Whose spirits toile in frame of villanies.	1848
<i>Leo.</i> I know not : if they speake but truth of her,	1849
These hands shall teare her : If they wrong her honour,	1850
The proudest of them shall wel heare of it.	1851
Time hath not yet so dried this bloud of mine,	1852
Nor age so eate vp my inuention,	1853

- 1765 Nor Fortune made such hauocke of my meanes,  
 1766 Nor my bad life reft me fo much of friends,  
 1767 But they fhall find awakte in fuch a kind,  
 1768 Both ftrength of limbe, and policy of mind,  
 1769 Ability in meanes, and choife of friends,  
 1770 To quit me of them throughly.
- 1860 1771 *Frier Pawfe* awhile,  
 1772 And let my counsell fway you in this cafe,  
 1773 Your daughter here the princeffe (left for dead,)
- 1774 Let her awhile be secretly kept in,  
 1775 And publifh it, that fhe is dead indeede,  
 1776 Maintaine a mourning oftentation,  
 1777 And on your families old monument,  
 1778 Hang mourneful epitaphes, and do all rites,  
 1779 That appertaine vnto a buriall.
- 1780 *Leon.* What fhall become of this? what will this do?
- 1870 1781 *Frier Mary* this well caried, fhall on her behalfe,,  
 1782 Change flaunder to remorfe, that is fome good,  
 1783 But not for that dreame I on this ftrange courfe,  
 1784 But on this trauaile look for greater birth :  
 1785 She dying, as it muft be fo maintaind,  
 1786 Vpon the infant that fhe was accufde,  
 1787 Shal be lamented, pittied, and excufde  
 1788 Of euery hearer: for it fo falls out,  
 1789 That what we haue, we prize not to the worth,  
 1790 Whiles we enioy it, but being lackt and loft,
- 1880 1791 Why then we racke the valew, then we find  
 1792 The vertue that poffeffion would not fhew vs  
 1793 Whiles it was ours, fo will it fare with Claudio :  
 1794 When hee fhall heare fhe died vpon his words,  
 1795 Th Idæa of her life fhall fweetly creepe,  
 1796 Into his ftudy of imagination,  
 1797 And euery louely Organ of her life,  
 1798 Shall come apparelld in more precious habite,  
 1799 More moouing delicate, and full of life,  
 1800 Into the eie and profpeçt of his foule

Nor Fortune made such hauocke of my meanes, 1854  
 Nor my bad life reft me fo much of friends, 1855  
 But they fhall finde, awak'd in fuch a kinde, 1856  
 Both ftrength of limbe, and policie of minde, 1857  
 Ability in meanes, and choife of friends, 1858  
 To quit me of them throughly. 1859

*Fri.* Paufe awhile : 1860

And let my counsell fway you in this cafe, 1861  
 Your daughter heere the Princeffe (left for dead) 1862  
 Let her awhile be fecretly kept in, 1863  
 And publifh it, that fhe is dead indeed : 1864  
 Maintaine a mourning oftentation, 1865  
 And on your Families old monument, 1866  
 Hang mournfull Epitaphes, and do all rites, 1867  
 That appertaine vnto a buriall. 1868

*Leon.* What fhall become of this ? What wil this do ? 1869

*Fri.* Marry this wel carried, fhall on her behalfe, 1870  
 Change flander to remorse, that is fome good, 1871  
 But not for that dreame I on this ftrange courfe, 1872  
 But on this trauaile looke for greater birth : 1873  
 She dying, as it muft be fo maintain'd, 1874  
 Vpon the infant that fhe was accus'd, 1875  
 Shal be lamented, pittied, and excus'd 1876  
 Of euery hearer : for it fo fals out, 1877  
 That what we haue, we prize not to the worth, 1878  
 Whiles we enioy it ; but being lack'd and loft, 1879  
 Why then we racke the value, then we finde 1880  
 The vertue that poffeffion would not fhew vs 1881  
 Whiles it was ours, fo will it fare with *Claudio* : 1882  
 When he fhall heare fhe dyed vpon his words, 1883  
 Th'Idca of her life fhall fweetly creepe 1884  
 Into his ftudy of imagination. 1885  
 And euery louely Organ of her life, 1886  
 Shall come apparel'd in more precious habite : 1887  
 More mouing delicate, and ful of life, 1888  
 Into the eye and profpect of his foule 1889

- 1890 1801 Then when the liude indeed:then shall he mourne,  
 1802 If euer loue had interest in his liuer,  
 1803 And wifh he had not so accused her :  
 1804 No, though he thought his accusation true :  
 1805 Let this be so, and doubt not but successe  
 1806 Will fashion the euent in better shape,  
 1807 Then I can lay it downe in likelihood.  
 1808 But if all ayme but this be leuelld false,  
 1809 The supposition of the ladies death,  
 1810 Will quench the wonder of her infamie.
- 1900 1811 And if it fort not wel, you may conceale her,  
 1812 As best befits her wounded reputation,  
 1813 In some reclusiue and religious life,  
 1814 Out of all eies, tongues, minds, and iniuries.  
 1815 *Bene.* Signior Leonato, let the Frier aduise you,  
 1816 And though you know my inwardnesse and loue  
 1817 Is very much vnto the prince and Claudio,  
 1818 Yet, by mine honor, I will deale in this,  
 1819 As secretly and iustly as your soule  
 1820 Should with your body.
- 1910 1821 *Leon.* Being that I flow in grieffe,  
 1822 The smallest twine may leade me.  
 1823 *Frier* Tis wel consented, presently away,  
 1824 For to strange fores, strangely they straine the cure,  
 1825 Come lady, die to liue, this wedding day  
 1826 Perhaps is but prolong'd, haue patience and endure. *exit.*  
 1827 *Bene.* Lady Beatrice, haue you wept al this while?  
 1828 *Beat.* Yea, and I will weep a while longer.  
 1829 *Bene.* I will not desire that.  
 1830 *Beat.* You haue no reason, I do it freely.
- 1920 1831 *Bene.* Surely I do beleuee your faire cofin is wronged.  
 1832 *Beat.* Ah, how much might the man deserue of me that  
 1833 would right her!  
 1834 *Bene.* Is there any way to shew such friendship?  
 1835 *Beat.* A very euen way, but no such friend.  
 1836 *Bene.* May a man do it?

Then when she liu'd indeed : then shal he mourne,	1890
If euer Loue had interest in his Liuer,	1891
And wish he had not so accused her :	1892
No, though he thought his accusation true :	1893
Let this be so, and doubt not but successe	1894
Wil fashion the euent in better shape,	1895
Then I can lay it downe in likelihood.	1896
But if all ayme but this be leuelld false,	1897
The supposition of the Ladies death,	1898
Will quench the wonder of her infamie.	1899
And if it fort not well, you may conceale her,	1900
As best befits her wounded reputation,	1901
In some reclusiue and religious life,	1902
Out of all eyes, tongnes, mindes and iniuries.	1903
<i>Bene.</i> Signior <i>Leonato</i> , let the Frier aduise you,	1904
And though you know my inwardnesse and loue	1905
Is very much vnto the Prince and <i>Claudio</i> .	1906
Yet, by mine honor, I will deale in this,	1907
As secretly and iustlie, as your foule	1908
Should with your bodie.	1909
<i>Leon.</i> Being that I flow in greefe,	1910
The smallest twine may lead me.	1911
<i>Frier.</i> 'Tis well contented, presently away,	1912
For to strange fores, strangely they straine the cure,	1913
Come Lady, die to liue, this wedding day	1914
Perhaps is but prolong'd, haue patience & endure. <i>Exit.</i>	1915
<i>Bene.</i> Lady <i>Beatrice</i> , haue you wept all this while ?	1916
<i>Beat.</i> Yea, and I will weepe a while longer.	1917
<i>Bene.</i> I will not desire that.	1918
<i>Beat.</i> You haue no reason, I doe it freely.	1919
<i>Bene.</i> Surelie I do belecue your fair cofin is wrong'd.	1920
<i>Beat.</i> Ah, how much might the man deserue of mee	1921
that would right her !	1922
<i>Bene.</i> Is there any way to shew such friendship ?	1923
<i>Beat.</i> A verie euen way, but no such friend.	1924
<i>Bene.</i> May a man doe it ?	1925

- 1837 *Beat.* It is a mans office, but not yours.
- 1838 *Bene.* I doe loue nothing in the worlde fo well as you,  
1839 is not that frange?
- 1840 *Beat.* As frange as the thing I knowe not, it were as possi-  
1930 1841 ble for me to say, I loued nothing fo wel as you, but beleue me  
1842 not, and yet I lie not, I confesse nothing, nor I deny nothing, I  
1843 am fory for my coofin.
- 1844 *Bened.* By my fword Beatrice, thou louest me.
- 1845 *Beat.* Do not sweare and eate it.
- 1846 *Bened.* I will sweare by it that you loue me, and I wil make  
1847 him eate it that faves I loue not you.
- 1848 *Beat.* Will you not eate your word?
- 1849 *Bened.* With no sawce that can be deuifed to it, I protest I  
1850 loue thee.
- 1940 1851 *Beat.* Why then God forgiue me.
- 1852 *Bened.* VVhat offence sweete Beatrice?
- 1853 *Beat.* You haue stayed me in a happy houre, I was about  
1854 to protest I loued you.
- 1855 *Bened.* And do it with all thy heart.
- 1856 *Beat.* I loue you with fo much of my heart, that none is left  
1857 to protest.
- 1858 *Bened.* Come bid me doe any thing for thee.
- 1859 *Beat.* Kill Claudio.
- 1860 *Bened.* Ha, not for the wide world.
- 1950 1861 *Beat.* You kill me to deny it, farewell.
- 1862 *Bened.* Tarry sweete Beatrice.
- 1863 *Beat.* I am gone, though I am here, there is no loue in you,  
1864 nay I pray you let me go.
- 1865 *Bened.* Beatrice.
- 1866 *Beat.* In faith I will go.
- 1867 *Bened.* VVeele be friends first.
- 1868 *Beat.* You dare easier be friends with mee, than fight with  
1869 mine enemy.
- 1870 *Bened.* Is Claudio thine enemy?
- 1960 1871 *Beat.* Is a not approued in the height a villaine, that hath  
1872 flandered, scorned, dishonored my kinswoman? O that I

- Beat.* It is a mans office, but not yours. 1926
- Bene.* I doe loue nothing in the world fo well as you, 1927  
is not that frange ? 1928
- Beat.* As frange as the thing I know not, it were as 1929  
possible for me to fay, I loued nothing fo well as you, but 1930  
beleeeue me not, and yet I lie not, I confesse nothing, nor 1931  
I deny nothing, I am sorry for my coufin. 1932
- Bene.* By my sword *Beatrice* thou lou'ft me. 1933
- Beat.* Doe not sweare by it and eat it. 1934
- Bene.* I will sweare by it that you loue mee, and I will 1935  
make him eat it that faves I loue not you. 1936
- Beat.* Will you not eat your word ? 1937
- Bene.* With no fawce that can be deuifed to it, I pro- 1938  
teft I loue thee. 1939
- Beat.* Why then God forgiue me. 1940
- Bene.* What offence sweet *Beatrice* ? 1941
- Beat.* You hate stayed me in a happy howre, I was a- 1942  
bout to proteft I loued you. 1943
- Bene.* And doe it with all thy heart. 1944
- Beat.* I loue you with fo much of my heart, that none 1945  
is left to proteft. 1946
- Bened.* Come, bid me doe any thing for thee. 1947
- Beat.* Kill *Claudio*. 1948
- Bene.* Ha, not for the wide world. 1949
- Beat.* You kill me to denie, farewell. 1950
- Bene.* Tarrie sweet *Beatrice*. 1951
- Beat.* I am gone, though I am heere, there is no loue 1952  
in you, nay I pray you let me goe. 1953
- Bene.* *Beatrice*. 1954
- Beat.* Infaith I will goe. 1955
- Bene.* Wee'll be friends firft. 1956
- Beat.* You dare easier be friends with mee, than fight 1957  
with mine enemy. 1958
- Bene.* Is *Claudio* thine enemy ? 1959
- Beat.* Is a not approued in the height a villaine, that 1960  
hath slandered, scorned, dishonoured my kinfwoman ? O 1961

1873 were a man! what, beare her in hand, vntill they come to take  
 1874 handes, and then with publike accusation vncouer'd flaunder,  
 1875 vnmittigated rancour? O God that I were a man! I woulde  
 1876 eate his heart in the market place.

1877 *Bened.* Heare me Beatrice.

1878 *Beat.* Talke with a man out at a window, a proper faying.

1879 *Bened.* Nay but Beatrice.

1970 1880 *Beat.* Sweete Hero, she is wrongd, she is flaudred, shee is  
 1881 vndone.

1882 *Bened.* Beat?

1883 *Beat.* Princes and Counties! furely a princely testimonie, a  
 1884 goodly Counte, Counte Comfect, a sweete Gallant furely, O  
 1885 that I were a man for his sake! or that I had any friend woulde  
 1886 be a man for my sake! But manhoode is melted into curfies,  
 1887 valour into complement, and men are only turnd into tongue,

1888 and trim ones too: he is now as valiant as Hercules, that only  
 1980 1889 tels a lie, and sweares it: I cannot be a man with wishing, ther-  
 1890 fore I will die a woman with grieuing.

1891 *Bened.* Tarry good Beatrice, by this hand I loue thee.

1892 *Beatrice* Vse it for my loue some other way than swearing  
 1893 by it.

1894 *Bened.* Thinke you in your foule the Count Claudio hath  
 1895 wrongd Hero?

1896 *Beatrice* Yea, as fure as I haue a thought, or a foule.

1897 *Bened.* Enough, I am engagde, I will challenge him, I will  
 1898 kiffe your hand, and so I leaue you: by this hand, Claudio shal  
 1990 1899 render me a deere account: as you heare of me, so think of me:  
 1900 goe comforte your coosin, I must fay she is dead, and so fare-  
 1901 well.

1902 *Enter the Constables, Borachio, and the Towne clearke*  
 1903 *in gownes.*

1904 *Keeper* Is our whole diffembly appeard?



that I were a man! what, beare her in hand vntill they  
 come to take hands, and then with publike accusation  
 vncouered slander, vnmittigated rancour? O God that I  
 were a man! I would eat his heart in the market-place.

*Bene.* Heare me *Beatrice*.

*Beat.* Talke with a man out at a window, a proper  
 faying.

*Bene.* Nay but *Beatrice*.

*Beat.* Sweet *Hero*, she is wrong'd, shee is slandered,  
 she is vndone.

*Bene.* Beat?

*Beat.* Princes and Counties! furelie a Princely testi-  
 monie, a goodly Count, Comfect, a sweet Gallant fure-  
 lie, O that I were a man for his fake! or that I had any  
 friend would be a man for my fake! But manhood is mel-  
 ted into curfies, valour into complement, and men are  
 onelie turned into tongue, and trim ones too: he is now  
 as valiant as *Hercules*, that only tells a lie, and fweares it:  
 I cannot be a man with wifhing, therefore I will die a wo-  
 man with grieuing.

*Bene.* Tarry good *Beatrice*, by this hand I loue thee.

*Beat.* Vse it for my loue some other way then fwea-  
 ring by it.

*Bened.* Thinke you in your foule the Count *Claudio*  
 hath wrong'd *Hero*?

*Beat.* Yea, as sure as I haue a thought, or a foule.

*Bene.* Enough, I am engagde, I will challenge him, I  
 will kiffe your hand, and so leaue you: by this hand *Claudio*  
 shall render me a deere account: as you heare of me,  
 so thinke of me: goe comfort your coofin, I must fay she  
 is dead, and so farewell.

*Enter the Constables, Borachio, and the Towne Clerke*  
*in gownes.*

*Keeper.* Is our whole diffembly appeard?

- 1905 *Cowley* O a ftoole and a cufhion for the Sexton.  
 1906 *Sexton* Which be the malefactors ?  
 1907 *Andrew* Mary that am I, and my partner.  
 1908 *Cowley* Nay thats certaine, we haue the exhibition to exa-  
 2000 1909 mine.  
 1910 *Sexton* But which are the offenders? that are to be exami-  
 1911 ned, let them come before maifter conftable.  
 1912 *Kemp* Yea mary, let them come before mee, what is your  
 1913 name, friend ?  
 1914 *Bor.* Borachio.  
 1915 *Ke.* Pray write downe Borachio. Yours firra.  
 1916 *Con.* I am a gentleman fir, and my name is Conrade.  
 2008 1917 *Ke.* Write downe maifter gentleman Conrade: maifters,  
 2009 1918 do you ferue God ?  
 1919 *Both* Yea fir we hope.  
 1920 *Kem.* Write downe, that they hope they ferue God: and  
 1921 write God firft, for God defend but God fhoulde goe before  
 2009 1922 fuch villaines: maifters, it is prooued alreadie that you are little  
 2010 1923 better than falfe knaues, and it will go neere to be thought fo  
 1924 fhortly, how anfwer you for your felues ?
- 1925 *Con.* Mary fir we fay, we are none.  
 1926 *Kemp* A maruellous witty fellowe I affure you, but I will  
 1927 go about with him: come you hither firra, a word in your eare  
 1928 fir, I fay to you, it is thought you are falfe knaues.
- 1929 *Bor.* Sir, I fay to you, we are none.  
 1930 *Kemp* VVel, ftand afide, fore God they are both in a tale :  
 2020 1931 haue you writ downe, that they are none ?  
 1932 *Sexton* Mafter conftable, you go not the way to examine,  
 1933 you muft call fourth the watch that are their accufers.
- 1934 *Kemp* Yea mary, thats the efteft way, let the watch come  
 1935 forth: maifters, I charge you in the Princes name accufe thefe  
 1936 men.  
 1937 *Watch* 1 This man faid fir, that don Iohn the Princes bro-  
 1938 ther was a villaine.

<i>Cowley.</i> O a stoole and a cushion for the Sexton.	1996
<i>Sexton.</i> Which be the malefactors ?	1997
<i>Andrew.</i> Marry that am I, and my partner.	1998
<i>Cowley.</i> Nay that's certaine, wee haue the exhibition to examine.	1999 2000
<i>Sexton.</i> But which are the offenders that are to be ex- amined, let them come before master Conftable.	2001 2002
<i>Kemp.</i> Yea marry, let them come before mee, what is your name, friend ?	2003 2004
<i>Bor.</i> <i>Borachio.</i>	2005
<i>Kem.</i> Pray write downe <i>Borachio.</i> Yours firra.	2006
<i>Con.</i> I am a Gentleman fir, and my name is <i>Conrade.</i>	2007
<i>Kee.</i> Write downe Master gentleman <i>Conrade</i> : mai- sters, doe you serue God : maisters, it is proued alreadie	2008 2009

that you are little better than false knaues, and it will goe  
neere to be thought so shortly, how answer you for your  
felues ?

*Con.* Marry fir, we fay we are none. 2013

*Kemp.* A maruellous witty fellow I assure you, but I  
will goe about with him : come you hither firra, a word  
in your eare fir, I fay to you, it is thought you are false  
knaues. 2017

*Bor.* Sir, I fay to you, we are none. 2018

*Kemp.* Well, stand aside, 'fore God they are both in  
a tale : haue you writ downe that they are none ? 2020

*Sext.* Master Conftable, you goe not the way to ex-  
amine, you must call forth the watch that are their ac-  
cusers. 2023

*Kemp.* Yea marry, that's the effest way, let the watch  
come forth : maisters, I charge you in the Princes name,  
accuse these men. 2026

*Watch* I. This man said fir, that *Don Iohn* the Princes  
brother was a villaine. 2027  
2028

- 1939 *Kemp* Write downe, prince Iohn a villaine: why this is flat  
 2030 1940 periurie, to call a Princes brother villaine.
- 1941 *Borachio* Maister Constable.
- 1942 *Kemp* Pray thee fellowe peace, I doe not like thy looke I  
 1943 promise thee.
- 1944 *Sexton* VVhat heard you him say else ?
- 1945 *Watch* 2 Mary that he had receiued a thousand duckats of  
 1946 don Iohn, for accusing the Ladie Hero wrongfully.
- 1947 *Kemp* Flat burglarie as euer was committed.
- 1948 *Const.* Yea by masse that it is.
- 2040 1949 *Sexton* VVhat else fellow ?
- 1950 *Watch* 1 And that Counte Claudio did meane vppon his  
 1951 wordes, to disgrace Hero before the whole assemblie, and not  
 1952 marrie her.
- 1953 *Kemp* O villaine! thou wilt be condemnd into euerlasting  
 1954 redemption for this.
- 1955 *Sexton* VVhat else ? *Watch* This is all.
- 1956 *Sexton* And this is more masters then you can deny, prince  
 1957 Iohn is this morning secetlie stolne awaie: Hero was in this  
 2050 1958 manner accusde, in this verie manner refusde, and vppon the  
 1959 grieue of this sodainlie died: Maister Constable, let these men  
 1960 be bound, and brought to Leonatoes, I will goe before and  
 1961 shew him their examination.
- 1962 *Constable* Come let them be opiniond.
- 1963 *Couley* Let them be in the hands of Coxcombe.
- 1964 *Kemp* Gods my life, wheres the Sexton? let him write down  
 1965 the Princes officer Coxcombe: come, bind them, thou naugh-  
 1966 ty varlet.
- 1967 *Couley* Away, you are an asse, you are an asse.
- 2060 1968 *Kemp* Dooft thou not suspec̄t my place? dooft thou not  
 1969 suspec̄t my yeeres? O that he were here to write me downe an  
 1970 asse! but maisters, remember that I am an asse, though it bee  
 1971 not written downe, yet forget not that I am an asse: No thou  
 1972 villaine, thou art full of pietie as shal be proude vpon thee by

- Kemp.* Write down, Prince *John* a villaine : why this  
is flat periurie, to call a Princes brother villaine. 2029  
2030
- Bora.* Master Constable. 2031
- Kemp.* Pray thee fellow peace, I do not like thy looke  
I promise thee. 2032  
2033
- Sexton.* What heard you him say else ? 2034
- Watch 2.* Mary that he had receiued a thousand Du-  
kates of *Don Iohn*, for accusing the Lady *Hero* wrong-  
fully. 2035  
2036  
2037
- Kemp.* Flat Burglarie as euer was committed. 2038
- Const.* Yea by th'masse that it is. 2039
- Sexton.* What else fellow ? 2040
- Watch 1.* And that Count *Claudio* did meane vpon his  
words, to difgrace *Hero* before the whole assembly, and  
not marry her. 2041  
2042  
2043
- Kemp.* O villaine! thou wilt be condemn'd into euer-  
lasting redemption for this. 2044  
2045
- Sexton.* What else ? 2046
- Watch.* This is all. 2047
- Sexton.* And this is more maisters then you can deny,  
Prince *John* is this morning secretly stolne away : *Hero*  
was in this manner accus'd, in this very manner refus'd,  
and vpon the grieffe of this sodainely died : Master Con-  
stable, let these men be bound, and brought to *Leonato*,  
I will goe before, and shew him their examination. 2048  
2049  
2050  
2051  
2052  
2053
- Const.* Come, let them be opinion'd. 2054
- Sex.* Let them be in the hands of *Coxcombe*. 2055
- Kem.* Gods my life, where's the Sexton? let him write  
downe the Princes Officer *Coxcombe* : come, binde them  
thou naughty varlet. 2056  
2057  
2058
- Couley.* Away, you are an affe, you are an affe. 2059
- Kemp.* Dost thou not suspect my place? dost thou not  
suspect my yeeres? O that hee were heere to write mee  
downe an affe! but maisters, remember that I am an affe:  
though it be not written down, yet forget not y<sup>e</sup> I am an  
affe: No thou villaine, y<sup>e</sup> art full of piety as shall be prou'd 2060  
2061  
2062  
2063  
2064

- 1973 good witnes, I am a wife fellow, and which is more, an officer,  
 1974 and which is more, a houfholder, and which is more, as pret-  
 1975 ty a peece of flefh as anie is in Meffina, and one that knowes  
 1976 the Law, goe to, and a rich fellow enough, go to, and a fellow  
 1977 that hath had loffes, and one that hath two gownes, and euery  
 2071 1978 thing hanfome about him : bring him away : O that I had bin  
 1979 writ downe an affe ! *exit.*

1980 *Enter Leonato and his brother.*

- 1981 *Brother* If you go on thus, you will kill your felfe,  
 1982 And tis not wifedome thus to fecond grieffe,  
 1983 Againt your felfe.  
 1984 *Leonato* I pray thee ceafe thy counsaile,  
 1985 Which falles into mine eares as profitlesse,  
 1986 As water in a fyue:giue not me counsaile,  
 2080 1987 Nor let no comforter delight mine eare,  
 1988 But fuch a one whose wrongs doe fute with mine.  
 1989 Bring me a father that fo lou'd his child,  
 1990 Whose ioy of her is ouer-whelmd like mine,  
 1991 And bid him fpeake of patience,  
 1992 Meafure his woe the length and bredth of mine,  
 1993 And let it anfwer euery ftraine for ftraine,  
 1994 As thus for thus, and fuch a grieffe for fuch,  
 1995 In euery lineament, branch, fhape, and forme :  
 1996 If fuch a one will fmile and ftroke his beard,  
 2090 1997 And sorrow, wagge, crie hem, when he fhould grone,  
 1998 Patch grieffe with prouerbes, make misfortune drunke,  
 1999 With candle-wafters : bring him yet to me,  
 2000 And I of him will gather patience :  
 2001 But there is no fuch man, for brother, men  
 2002 Can counsaile and fpeake comfort to that grieffe,

vpon thee by good witneffe, I am a wife fellow, and 2065  
 which is more, an officer, and which is more, a houfhou- 2066  
 der, and which is more, as pretty a peece of flefh as any in 2067  
 Meffina, and one that knowes the Law, goe to, & a rich 2068  
 fellow enough, goe to, and a fellow that hath had loffes, 2069  
 and one that hath two gownes, and euery thing hand- 2070  
 fome about him : bring him away:O that I had been writ 2071  
 downe an affe ! *Exit.* 2072

*Actus Quintus.*

*Enter Leonato and his brother.* 2073

*Brother.* If you goe on thus, you will kill your felfe, 2074  
 And 'tis not wifedome thus to fecond grieffe, 2075  
 Againft your felfe. 2076  
*Leon.* I pray thee ceafe thy counfaile, 2077  
 Which falls into mine eares as profitleffe, 2078  
 As water in a fue : giue not me counfaile, 2079  
 Nor let no comfort delight mine eare, 2080  
 But fuch a one whose wrongs doth fute with mine. 2081  
 Bring me a father that fo lou'd his childe, 2082  
 Whose ioy of her is ouer-whelmed like mine, 2083  
 And bid him fpeake of patience, 2084  
 Meafure his woe the length and bredth of mine, 2085  
 And let it anfwere euery ftraine for ftraine, 2086  
 As thus for thus, and fuch a grieffe for fuch, 2087  
 In euery lineament, branch, fhape, and forme : 2088  
 If fuch a one will fmile and froke his beard, 2089  
 And forrow, wagge, crie hem, when he fhould grone, 2090  
 Patch grieffe with prouerbs, make misfortune drunke, 2091  
 With candle-wafters : bring him yet to me, 2092  
 And I of him will gather patience : 2093  
 But there is no fuch man, for brother, men 2094  
 Can counfaile, and fpeake comfort to that grieffe, 2095

2003 Which they themfelues not feele, but tafting it,  
 2004 Their counfaile turnes to paffion, which before,  
 2005 Would giue preceptiall medicine to rage,  
 2006 Fetter ftrong madneffe in a filken thred,  
 2100 2007 Charme ach with ayre, and agony with words,  
 2008 No, no, tis all mens office, to fpeake patience  
 2009 To thofe that wring vnder the load of forrow  
 2010 But no mans vertue nor fufficiencie  
 2011 To be fo morall, when he fhall endure  
 2012 The like himfelfe:therefore giue me no counfaile,  
 2013 My griefes crie lowder then aduertifement.  
 2014 *Brother* Therein do men from children nothing differ.  
 2015 *Leonato* I pray thee peace, I wil be flefh and bloud,  
 2016 For there was neuer yet Philofopher,  
 2110 2017 That could endure the tooth-ake patiently,  
 2018 How euer they haue writ the ftile of gods,  
 2019 And made a puff at chance and fufferance.  
 2020 *Brother* Yet bend not all the harme vpon your felfe,  
 2021 Make thofe that do offend you, fuffer too.  
 2022 *Leonato* There thou fpeakft reafon, nay I will do fo,  
 2023 My foule doth tell me, Hero is belied,  
 2024 And that fhall Claudio know, fo fhall the prince,  
 2025 And all of them that thus difhonour her.

2026 *Enter Prince and Claudio.*

2120 2027 *Brother* Here comes the Prince and Claudio haftily.  
 2028 *Prince* Good den, good den.  
 2029 *Claudio* Good day to both of you.  
 2030 *Leonato* Heare you my Lords?  
 2031 *Prince* We haue fome hafte Leonato.  
 2032 *Leonato* Some hafte my lord!wel, fare you well my lord,  
 2033 Are you fo hafty now?wel, all is one.  
 2034 *Prince* Nay do not quarrel with vs, good old man.  
 2035 *Brother* If he could right himfelfe with quarrelling,  
 2036 Some of vs would lie low.  
 2130 2037 *Claudio* Who wrongs him?



Which they themfelues not feele, but tafting it,	2096
Their counfaile turnes to paffion, which before,	2097
Would giue preceptiall medicine to rage,	2098
Fetter ftrong madneffe in a filken thred,	2099
Charme ache with ayre, and agony with words,	2100
No, no, 'tis all mens office, to fpeake patience	2101
To thofe that wring vnder the load of forrow :	2102
But no mans vertue nor fufficiencie	2103
To be fo morall, when he fhall endure	2104
The like himfelfe : therefore giue me no counfaile,	2105
My griefs cry lowder then aduertifement.	2106
<i>Broth.</i> Therein do men from children nothing differ.	2107
<i>Leonato.</i> I pray thee peace, I will be flefh and bloud,	2108
For there was neuer yet Philofopher,	2109
That could endure the tooth-ake patiently,	2110
How euer they haue writ the ftile of gods,	2111
And made a push at chance and fufferance.	2112
<i>Brother.</i> Yet bend not all the harme vpon your felfe,	2113
Make thofe that doe offend you, fuffer too.	2114
<i>Leon.</i> There thou fpeak'ft reafon, nay I will doe fo,	2115
My foule doth tell me, <i>Hero</i> is belied,	2116
And that fhall <i>Claudio</i> know, fo fhall the Prince,	2117
And all of them that thus difhonour her.	2118
<i>Enter Prince and Claudio.</i>	
<i>Brot.</i> Here comes the <i>Prince</i> and <i>Claudio</i> haftily.	2119
<i>Prin.</i> Good den, good den.	2121
<i>Clau.</i> Good day to both of you.	2122
<i>Leon.</i> Heare you my Lords ?	2123
<i>Prin.</i> We haue fome hafte <i>Leonato</i> .	2124
<i>Leo.</i> Some hafte my Lord ! wel, fareyou wel my Lord,	2125
Are you fo hafty now ? well, all is one.	2126
<i>Prin.</i> Nay, do not quarrell with vs, good old man.	2127
<i>Brot.</i> If he could rite himfelfe with quarrelling,	2128
Some of vs would lie low.	2129
<i>Claud.</i> Who wrongs him ?	2130

- 2038 *Leona.* Mary thou doft wrong me, thou diffembler, thou :  
 2039 Nay, neuer lay thy hand vpon thy fword,  
 2040 I feare thee not.  
 2041 *Claudio* Mary befrew my hand,  
 2042 If it fhould giue your age fuch caufe of feare,  
 2043 Infaith my hand meant nothing to my fword.  
 2044 *Leonato* Tush, tush man, neuer fleere and left at me,  
 2045 I fpeake not like a dotard, nor a foole,  
 2046 As vnder priuiledge of age to bragge,  
 2140 2047 What I haue done being yong, or what would doe,  
 2048 Were I not old, know Claudio to thy head,  
 2049 Thou haft fo wrongd mine innocent child and me,  
 2050 That I am forft to lay my reuerence by,  
 2051 And with grey haire and bruife of many daies,  
 2052 Do challenge thee to triall of a man,  
 2053 I fay thou haft belied mine innocent child.  
 2054 Thy flander hath gone through and through her heart,  
 2055 And ſhe lies buried with her anceftors :  
 2056 O in a toomb where neuer ſcandal ſlept,  
 2150 2057 Saue this of hers, framde by thy villanie.  
 2058 *Claudio* My villany?  
 2059 *Leonato* Thine Claudio, thine I fay.  
 2060 *Prince* You fay not right old man.  
 2061 *Leonato* My Lord, my Lord,  
 2062 Ile prooue it on his body if he dare,  
 2063 Difpight his nice fence, and his actiue praçtife,  
 2064 His Maie of youth, and bloome of luftihood.  
 2065 *Claudio* Away, I will not haue to doe with you.  
 2066 *Leonato* Canſt thou fo daffe me? thou haft kild my child,  
 2160 2067 If thou kilſt me, boy, thou ſhalt kill a man.  
 2068 *Brother* He ſhal kill two of vs, and men indeed,  
 2069 But thats no matter, let him kill one firſt :  
 2070 Win me and weare me, let him anſwer me,  
 2071 Come follow me boy, come ſir boy, come follow me  
 2072 Sir boy, ile whip you from your foyning fence,  
 2073 Nay, as I am a gentleman I, will.

<i>Leon.</i> Marry y <sup>e</sup> doft wrong me, thou diffembler, thou :	2131
Nay, neuer lay thy hand vpon thy fword,	2132
I feare thee not.	2133
<i>Claud.</i> Marry befrew my hand,	2134
If it should giue your age fuch caufe of feare,	2135
Infaieth my hand meant nothing to my fword.	2136
<i>Leonato.</i> Tufh, tufh, man, neuer fleere and ieft at me,	2137
I fpeake not like a dotard, nor a foole,	2138
As vnder priuiledge of age to bragge,	2139
What I haue done being yong, or what would doe,	2140
Were I not old, know <i>Claudio</i> to thy head,	2141
Thou haft fo wrong'd my innocent childe and me,	2142
That I am forc'd to lay my reuerence by,	2143
And with grey haire and bruife of many daies,	2144
Doe challenge thee to triall of a man,	2145
I fay thou haft belied mine innocent childe.	2146
Thy flander hath gone through and through her heart,	2147
And the lies buried with her anceftors :	2148
O in a tombe where neuer fcandall fleep,	2149
Saue this of hers, fram'd by thy villanie.	2150
<i>Claud.</i> My villany ?	2151
<i>Leonato.</i> Thine <i>Claudio</i> , thine I fay.	2152
<i>Prin.</i> You fay not right old man.	2153
<i>Leon.</i> My Lord, my Lord,	2154
Ile proue it on his body if he dare,	2155
Defpight his nice fence, and his actiue practife,	2156
His Maie of youth, and bloome of luftihood.	2157
<i>Claud.</i> Away, I will not haue to do with you.	2158
<i>Leo.</i> Canft thou fo daffe me? thou haft kild my child,	2159
If thou kilft me, boy, thou fhalt kill a man.	2160
<i>Bro.</i> He fhall kill two of vs, and men indeed,	2161
But that's no matter, let him kill one firft :	2162
Win me and weare me, let him anfwere me,	2163
Come follow me boy, come fir boy, come follow me	2164
Sir boy, ile whip you from your foyning fence,	2165
Nay, as I am a gentleman, I will.	2166

2074 *Leonato* Brother.

2075 *Brother* Content your self, God knowes, I loued my neece,

2076 And she is dead, slanderd to death by villaines,

2170 2077 That dare as well anfwer a man indeed,

2078 As I dare take a ferpent by the tongue,

2079 Boyes, apes, braggarts, Iackes, milke-fops.

2080 *Leonato* Brother Anthony.

2081 *Brother* Hold you content, what man! I know them, yea

2082 And what they weigh, euen to the vtmost scruple,

2083 Scambling, out-facing, fashio-monging boies,

2084 That lie, and cogge, and flout, depraue, and flaunder,

2085 Go antiquely, and shew outward hidioufnesse,

2086 And speake of halfe a dozen dang'rous words,

2180 2087 How they might hurt their enemies, if they durst,

2088 And this is all.

2089 *Leonato* But brother Anthonie

2090 *Brother* Come tis no matter,

2091 Do not you meddle, let me deale in this.

2092 *Prince* Gentlemen both, we will not wake your patience,

2093 My heart is fory for your daughters death :

2094 But on my honour she was chargde with nothing

2095 But what was true, and very full of prooffe.

2096 *Leonato* My Lord, my Lord.

2190 2097 *Prince* I will not heare you.

2098 *Leo.* No come brother, away, I wil be heard. *Exeunt amb.*

2099 *Bro.* And thal, or some of vs wil smart for it. *Enter Ben.*

2100 *Prince* See fee, heere comes the man we went to seeke.

2101 *Claud.* Now signior, what newes?

2102 *Bened.* Good day my Lord :

2103 *Prince* Welcome signior, you are almost come to parte al-  
2104 most a fray.

2200 2105 *Claud.* Wee had likt to haue had our two noses snapt off  
2106 with two old men without teeth.

. 2107 *Prince* Leonato and his brother what thinkst thou? had we

- Leon.* Brother. 2167
- Brot.* Content your self, God knows I lou'd my neece, 2168  
 And she is dead, slander'd to death by villaines, 2169  
 That dare as well answer a man indeede, 2170  
 As I dare take a serpent by the tongue. 2171  
 Boyes' apes, braggarts, I ackes, milke-sops. 2172
- Leon.* Brother *Anthony.* 2173
- Brot.* Hold you content, what man? I know them, yea 2174  
 And what they weigh, euen to the vtmost scruple, 2175  
 Scambling, out-facing, fashion-monging boyes, 2176  
 That lye, and cog, and flout, deprave, and slander, 2177  
 Goe antiquely, and show outward hidioufnesse, 2178  
 And speake of halfe a dozen dang'rous words, 2179  
 How they might hurt their enemies, if they durst. 2180  
 And this is all. 2181
- Leon.* But brother *Anthonie.* 2182
- Ant.* Come, 'tis no matter, 2183  
 Do not you meddle, let me deale in this. 2184
- Pri.* Gentlemen both, we will not wake your patience 2185  
 My heart is sorry for your daughters death: 2186  
 But on my honour she was charg'd with nothing 2187  
 But what was true, and very full of prooffe. 2188
- Leon.* My Lord, my Lord. 2189
- Prin.* I will not heare you. 2190
- Enter Benedicke.* 2191
- Leo.* No come brother, away, I will be heard. 2192
- Exeunt ambo.* 2193
- Bro.* And shall, or some of vs will smart for it. 2194
- Prin.* See, see, here comes the man we went to seeke. 2195
- Clau.* Now signior, what newes? 2196
- Ben.* Good day my Lord. 2197
- Prin.* Welcome signior, you are almost come to part 2198  
 almost a fray. 2199
- Clau.* Wee had likt to haue had our two noses snapt 2200  
 off with two old men without teeth. 2201
- Prin.* *Leonato* and his brother, what think'ft thou? had 2202

2108 fought, I doubt we should haue beene too yong for them.

2109 *Bened.* In a false quarrell there is no true valour, I came to  
2110 seeke you both.

2111 *Claud.* We haue beene vp and downe to seeke thee, for we  
2112 are high prooffe melancholie, and would faine haue it beaten  
2113 away, wilt thou vse thy wit ?

2210 2114 *Bened.* It is in my scabberd, shal I drawe it ?

2115 *Prince* Doest thou weare thy wit by thy side ?

2116 *Claud.* Neuer any did so, though very many haue been be-  
2117 side their wit, I will bid thee drawe, as wee doe the minstrels,  
2118 draw to pleafure vs.

2119 *Prince* As I am an honest man he lookes pale, art thou  
2120 sicke, or angry ?

2121 *Claud.* What courage man: what though care kild a catte,  
2122 thou hast mettle enough in thee to kill care.

2123 *Bened.* Sir, I shall meete your wit in the careere, and you  
2220 2124 charge it against me, I pray you chuse another subiect

2125 *Claud.* Nay then giue him another staffe, this last was broke  
2126 crosse.

2127 *Prince* By this light he chaunges more and more, I thinke  
2128 he be angry indeed.

2129 *Claud.* If he be, he knowes how to turne his girdle.

2130 *Bened.* Shall I speake a word in your eare ?

2131 *Claud.* God blesse me from a challenge.

2132 *Bened.* You are a villaine, I ieast not, I will make it good  
2230 2133 howe you dare, with what you dare, and when you dare: doo  
2134 mee right, or I will protest your cowardife: you haue kild a  
2135 sweete Lady, and her death shall fall heanie on you, let me  
2136 heare from you.

2137 *Claud.* Well I wil meet you, so I may haue good cheare.

2138 *Prince* What, a feaft, a feaft ?

2139 *Claud.* I faith I thanke him he hath bid me to a calues head  
2140 & a capon, the which if I doe not carue most curiously, say my

wee fought, I doubt we should haue beene too yong for  
them. 2203  
2204

*Ben.* In a false quarrell there is no true valour, I came  
to seeke you both. 2205  
2206

*Clau.* We haue beene vp and downe to seeke thee, for  
we are high prooffe melancholly, and would faine haue it  
beaten away, wilt thou vse thy wit? 2207  
2208  
2209

*Ben.* It is in my scabberd, shall I draw it? 2210

*Prin.* Doeft thou weare thy wit by thy side? 2211

*Clau.* Neuer any did so, though verie many haue been  
beside their wit, I will bid thee drawe, as we do the min-  
strels, draw to pleafure vs. 2212  
2213  
2214

*Prin.* As I am an honest man he lookes pale, art thou  
ficke, or angrie? 2215  
2216

*Clau.* What, courage man : what though care kil'd a  
cat, thou hast mettle enough in thee to kill care. 2217  
2218

*Ben.* Sir, I shall meete your wit in the careere, and  
you charge it against me, I pray you chuse another sub-  
iect. 2219  
2220  
2221

*Clau.* Nay then giue him another staffe, this last was  
broke croffe. 2222  
2223

*Prin.* By this light, he changes more and more, I thinke  
he be angrie indeede. 2224  
2225

*Clau.* If he be, he knowes how to turne his girdle. 2226

*Ben.* Shall I speake a word in your eare? 2227

*Clau.* God bleffe me from a challenge. 2228

*Ben.* You are a villaine, I iest not, I will make it good  
how you dare, with what you dare, and when you dare :  
do me right, or I will protest your cowardife : you haue  
kill'd a sweete Ladie, and her death shall fall heauie on  
you, let me heare from you. 2229  
2230  
2231  
2232  
2233

*Clau.* Well, I will meete you, so I may haue good  
cheare. 2234  
2235

*Prin.* What, a feast, a feast? 2236

*Clau.* I faith I thanke him, he hath bid me to a calues  
head and a Capon, the which if I doe not carue most cu- 2237  
2238

2141 kniffe's naught, fhall I not find a woodcocke too?

2241 2142 *Bened.* Sir your wit ambles well, it goes eafily.

2143 *Prince* Ile tell thee how Beatrice praifd thy witte the other  
2144 day : I faid thou hadft a fine witte, true faid ſhe, a fine little one :  
2145 no faid I, a great wit : right faies ſhe, a great groffe one : nay faid  
2146 I, a good wit, iuft faid ſhe, it hurts no body : nay faid I, the gen-  
2147 tleman is wife : certaine faid ſhe, a wife gentleman : nay faid I, he  
2148 hath the tongues : that I beleeuē faid ſhee, for he ſwore a thing  
2149 to mee on monday night, which hee forſwore on tueſday mor-

2250 2150 ning, theres a double tongue theirs two tongues, thus did ſhee  
2151 an houre together tranſ-ſhape thy particular vertues, yet at laſt  
2152 ſhe cōcluded with a figh, thou waſt the properſt man in Italy.

2153 *Claud.* For the which ſhee wept heartily and faide ſhe ca-  
2154 red not.

2155 *Prince* Yea that ſhe did, but yet for all that, and if ſhe did  
2156 not hate him deadly, ſhe would loue him dearely, the old mans  
2157 daughter told vs all.

2158 *Claud.* All all, and moreouer, God ſawe him when he was  
2260 2159 hid in the garden.

2160 *Prince* But when fhall we fet the ſauage bulles hornes one  
2161 the ſenfible Benedicks head?

2162 *Clau.* Yea and text vnder-neath, here dwells Benedick the  
2163 married man.

2164 *Bened.* Fare you wel, boy, you know my minde, I wil leaue  
2165 you now to your goſſep-like humor, you breake ieſts as brag-  
2166 gards do their blades, which God be thanked hurt not : my  
2167 Lord, for your many courtifies I thanke you, I muſt diſconti-

2168 nue your company, your brother the baſtard is fled from Meſ-  
2271 2169 ſina : you haue among you, kild a ſweet and innocent lady : for  
2170 my Lord Lacke-beard, there hee and I ſhal meet, and till then  
2171 peace be with him,

2172 *Prince* He is in earneſt.



riouſly, ſay my knife's naught, ſhall I not finde a wood- 2239  
 cocke too? 2240

*Ben.* Sir, your wit ambles well, it goes eaſily. 2241

*Prin.* Ile tell thee how *Beatrice* praiſ'd thy wit the o- 2242  
 ther day: I ſaid thou hadſt a fine wit: true ſaies ſhe, a fine 2243  
 little one: no ſaid I, a great wit: right ſaies ſhee, a great 2244  
 groſſe one: nay ſaid I, a good wit: iuſt ſaid ſhe, it hurts 2245  
 no body: nay ſaid I, the gentleman is wiſe: certain ſaid 2246  
 ſhe, a wiſe gentleman: nay ſaid I, he hath the tongues: 2247  
 that I beleue ſaid ſhee, for hee ſwore a thing to me on 2248  
 munday night, which he forſwore on tueſday morning: 2249  
 there's a double tongue, there's two tongues: thus did 2250  
 ſhee an howre together tranſ-ſhape thy particular ver- 2251  
 tues, yet at laſt ſhe concluded with a ſigh, thou waſt the 2252  
 propreſt man in Italie. 2253

*Claud.* For the which ſhe wept heartily, and ſaid ſhee 2254  
 car'd not. 2255

*Prin.* Yea that ſhe did, but yet for all that, and if ſhee 2256  
 did not hate him deadlie, ſhee would loue him dearely, 2257  
 the old mans daughter told vs all. 2258

*Clau.* All, all, and moreouer, God ſaw him vvhen he 2259  
 was hid in the garden. 2260

*Prin.* But when ſhall we ſet the ſauage Bulls hornes 2261  
 on the ſenſible *Benedicks* head? 2262

*Clau.* Yea and text vnder-neath, heere dwells *Bene-* 2263  
*dicke* the married man. 2264

*Ben.* Fare you well, Boy, you know my minde, I will 2265  
 leaue you now to your goſſep-like humor, you breake 2266  
 ieſts as braggards do their blades, which God be thank- 2267  
 ed hurt not: my Lord, for your manie courteſies I thank 2268  
 you, I muſt diſcontinue your companie, your brother 2269  
 the Baſtard is fled from *Meffina*: you haue among you, 2270  
 kill'd a ſweet and innocent Ladie: for my Lord Lacke- 2271  
 beard there, he and I ſhall meete, and till then peace be 2272  
 with him. 2273

*Prin.* He is in earneſt. 2274

2173 *Claudio* In most profound earnest, and ile warrant you, for  
2174 the loue of Beatrice.

2175 *Prince* And hath challenge thee.

2176 *Claudio* Most sincerely.

2177 *Prince* What a pretty thing man is, when he goes in his

2280 2178 dublet and hose, and leaues off his wit !

2179 *Enter Constaibles, Conrade, and Borachio.*

2180 *Claudio* He is then a Giant to an Ape, but then is an Ape a  
2181 Doctour to such a man.

2182 *Prince* But soft you, let me be, plucke vp my heart, and be  
2183 fad, did he not fay my brother was fled ?

2184 *Const.* Come you sir, if iustice cannot tame you, she shall  
2185 nere weigh more reasons in her ballance, nay, and you be a  
2186 cursing hypocrite once, you must be lookt to.

2187 *Prince* How now, two of my brothers men bound ? Bora-  
2290 2188 chio one.

2189 *Claudio* Hearken after their offence my Lord.

2190 *Prince* Officers, what offence haue these men done ?

2191 *Const.* Mary sir, they haue committed false report, moreo-  
2192 uer they haue spoken vntruths, secondarily they are slanders,  
2193 sixt and lastly, they haue belyed a Lady, thirdly they haue ve-  
2194 refied vniust thinges, and to conclude, they are lying knaues.

2195 *Prince.* First I aske thee what they haue done, thirdly I  
2196 ask thee whats their offence, sixt and lastly why they are com-  
2300 2197 mitted, and to conclude, what you lay to their charge.

2198 *Claud.* Rightly reasoned, and in his owne diuision, and by  
2199 my troth theres one meaning wel futed.

2200 *Prince* Who haue you offended maisters, that you are thus  
2201 bound to your answere ? this learned Constable is too cunning  
2202 to be vnderstood, whats your offence ?

2203 *Bor.* Sweete prince, let me goe no farther to mine answere :  
2204 do you heare me, and let this Counte kill me : I haue deceiued

*Clau.* In most profound earnest, and Ile warrant you, 2275  
for the loue of Beatrice. 2276

*Prin.* And hath challeng'd thee. 2277

*Clau.* Most sincerely. 2278

*Prin.* What a prettie thing man is, when he goes in his 2279  
doublet and hose, and leaues off his wit. 2280

*Enter Constable, Conrade, and Borachio.* 2281

*Clau.* He is then a Giant to an Ape, but then is an Ape 2282  
a Doctör to such a man. 2283

*Prin.* But soft you, let me be, plucke vp my heart, and 2284  
be sad, did he not say my brother was fled? 2285

*Const.* Come you sir, if iustice cannot tame you, shee 2286  
shall nere weigh more reasons in her ballance, nay, and 2287  
you be a cursing hypocrite once, you must be lookt to. 2288

*Prin.* How now, two of my brothers men bound? *Bo-* 2289  
*rachio* one. 2290

*Clau.* Harken after their offence my Lord. 2291

*Prin.* Officers, what offence haue these men done? 2292

*Const.* Marrie sir, they haue committed false report, 2293  
moreouer they haue spoken vntruths, secondarily they 2294  
are flanders, sixt and lastly, they haue belyed a Ladie, 2295  
thirdly, they haue verified vniust things, and to conclude 2296  
they are lying knaues. 2297

*Prin.* First I aske thee what they haue done, thirdlie 2298  
I aske thee vwhat's their offence, sixt and lastlie why they 2299  
are committed, and to conclude, what you lay to their 2300  
charge. 2301

*Clau.* Rightlie reasoned, and in his owne diuision, and 2302  
by my troth there's one meaning vuell futed. 2303

*Prin.* Who haue you offended masters, that you are 2304  
thus bound to your answer? this learned Constable is too 2305  
cunning to be vnderstood, vwhat's your offence? 2306

*Bor.* Sweete Prince, let me go no farther to mine an- 2307  
swere: do you heare me, and let this Count kill mee: I 2308

2205 euen your very eyes: what your wifedoms could not discover,  
2310 2206 these shallowe fooles haue brought to light, who in the night o-

2207 uerheard me confeffing to this man, how Don Iohn your bro-  
2208 ther incensed me to flander the Lady Hero, howe you were  
2209 brought into the orchard, and saw me court Margaret in He-  
2210 roes garments, how you disgracde hir when you should marry

2211 hir : my villany they haue vpon record, which I had rather feale  
2212 with my death, then repeate ouer to my shame: the lady is dead  
2213 vpon mine and my mafters false accusation : and briefely, I de-  
2320 2214 fire nothing but the reward of a villaine.

2215 *Prince* Runnes not this fpeech like yron through your  
2216 bloud ?

2217 *Claud.* I haue dronke poifon whiles he vtterd it.

2218 *Prince* But did my brother fet thee on to this ?

2219 *Bor.* Yea, and paid me richly for the practife of it.

2220 *Prince* He is compofde and framde of treacherie,

2221 And fled he is vpon this villanie.

2222 *Clau.* Sweet Hero, now thy image doth appeare

2223 In the rare femblance that I lou'd it firft.

2330 2224 *Conf.* Come, bring away the plaintiffes, by this time our  
2225 fexton hath reformed Signior Leonato of the matter : and ma-  
2226 fters, do not forget to fpecifie when time and place fhall ferue,  
2227 that I am an affe.

2228 *Con. 2* Here, here comes mafter Signior Leonato, and the  
2229 fexton too.

2230 *Enter Leonato, his brother, and the Sexton.*

2231 *Leonato* Which is the villaine? let me fee his eies,

2232 That when I note another man like him,

2233 I may auoide him: which of thefe is he ?

2340 2234 *Bor.* If you would know your wronger, looke on me.

2235 *Leonato* Art thou the flauie that with thy breath haft killd

2236 Mine innocent child ?

haue deceiued euen your verie eies: vvhat your wife- 2309  
 domes could not discouer, these shallow fooles haue 2310  
 brought to light, vvho in the night ouerheard me con- 2311  
 fessing to this man, how *Don Iohn* your brother incensed 2312  
 me to slander the Ladie *Hero*, how you were brought 2313  
 into the Orchard, and saw me court *Margaret* in *Heroes* 2314  
 garments, how you disgrac'd her vvhen you should 2315  
 marrie her: my villanie they haue vpon record, vvhich 2316  
 I had rather feale vvith my death, then repeate ouer to 2317  
 my fhame: the Ladie is dead vpon mine and my masters 2318  
 false accusation: and briefelie, I desire nothing but the 2319  
 reward of a villaine. 2320

*Prin.* Runs not this speech like yron through your 2321  
 bloud? 2322

*Clau.* I haue drunke poifon whiles he vtter'd it. 2323

*Prin.* But did my Brother fet thee on to this? 2324

*Bor.* Yea, and paid me richly for the practife of it. 2325

*Prin.* He is compos'd and fram'd of treacherie, 2326  
 And fled he is vpon this villanie. 2327

*Clau.* Sweet *Hero*, now thy image doth appeare 2328  
 In the rare semblance that I lou'd it first. 2329

*Const.* Come, bring away the plaintiffes, by this time 2330  
 our *Sexton* hath reformed *Signior Leonato* of the matter: 2331  
 and masters, do not forget to Ipecifie when time & place 2332  
 shall serue, that I am an Affe. 2333

*Con. 2.* Here, here comes master *Signior Leonato*, and 2334  
 the *Sexton* too. 2335

*Enter Leonato.* 2336

*Leon.* Which is the villaine? let me see his eies, 2337  
 That when I note another man like him, 2338  
 I may auoide him: vvhich of these is he? 2339

*Bor.* If you vvould know your wronger, looke on me. 2340

*Leon.* Art thou thou the flauie that with thy breath 2341  
 haft kild mine innocent childe? 2342

2237 *Bor.* Yea, euen I alone.

2238 *Leo.* No, not so villaine, thou belieft thy selfe,

2239 Here stand a paire of honourable men,

2240 A third is fled that had a hand in it :

2241 I thanke you Princes for my daughters death,

2242 Record it with your high and worthy deeds,

2243 Twas brauely done, if you bethinke you of it.

2350 2244 *Clau.* I know not how to pray your pacience,

2245 Yet I must speake, choose your reuenge your selfe,

2246 Impose me to what penance your inuention

2247 Can lay vpon my sinne, yet finnd I not,

2248 But in mistaking.

2249 *Prince* By my foule nor I,

2250 And yet to fatisfie this good old man,

2251 I would bend vnder any heauy waight,

2252 That heele enioyne me to.

2253 *Leonato* I cannot bid you bid my daughter liue,

2360 2254 That were impossible, but I pray you both,

2255 Possesse the people in Messina here,

2256 How innocent she died, and if your loue

2257 Can labour aught in fad inuention,

2258 Hang her an epitaph vpon her toomb,

2259 And sing it to her bones, sing it to night :

2260 To morrow morning come you to my house,

2261 And since you could not be my son in law,

2262 Be yet my nephew : my brother hath a daughter,

2263 Almost the copie of my child thats dead,

2370 2264 And she alone is heyre to both of vs,

2265 Giue her the right you should haue giu'n her cofin,

2266 And so dies my reuenge.

2267 *Claudio* O noble fir !

2268 Your ouer kindnesse doth wring teares from me,

2269 I do embrace your offer and dispose,

2270 For henceforth of poore Claudio.

2271 *Leonato* To morrow then I wil expect your comming,

2272 To night I take my leaue, this naughty man

<i>Bor.</i> Yea, euen I alone.	2343
<i>Leo.</i> No, not so villaine, thou belieft thy selfe, Here stand a paire of honourable men, A third is fled that had a hand in it : I thanke you Princes for my daughters death, Record it with your high and worthie deedes, 'Twas brauely done, if you bethinke you of it.	2344 2345 2346 2347 2348 2349
<i>Clau.</i> I know not how to pray your patience, Yet I must speake, choose your reuenge your selfe, Impose me to what penance your inuention Can lay vpon my sinne, yet sinn'd I not, But in mistaking.	2350 2351 2352 2353 2354
<i>Prin.</i> By my foule nor I, And yet to satisfie this good old man, I would bend vnder anie heauie vvaight, That heele enioyne me to.	2355 2356 2357 2358
<i>Leon.</i> I cannot bid you bid my daughter liue, That were impossible, but I praie you both, Possesse the people in <i>Messina</i> here, How innocent she died, and if your loue Can labour aught in sad inuention, Hang her an epitaph vpon her toomb, And sing it to her bones, sing it to night : To morrow morning come you to my house, And since you could not be my sonne in law, Be yet my Nephew : my brother hath a daughter, Almost the copie of my childe that's dead, And she alone is heire to both of vs, Giue her the right you should haue giu'n her cofin, And so dies my reuenge.	2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372
<i>Clau.</i> O noble fir ! Your ouerkindnesse doth wring teares from me, I do embrace your offer, and dispose For henceforth of poore <i>Claudio</i> .	2373 2374 2375 2376
<i>Leon.</i> To morrow then I will expect your comming, To night I take my leaue, this naughtie man	2377 2378

2273 Shal face to face be brought to Margaret,  
 2380 2274 Who I beleuee was packt in al this wrong,  
 2275 Hyred to it by your brother.  
 2276 *Bor.* No by my foule she was not,  
 2277 Nor knew not what she did when she spoke to me,  
 2278 But alwayes hath bin iust and vertuous,  
 2279 In any thing that I do know by her.  
 2280 *Const.* Moreouer sir, which indeede is not vnder white and  
 2281 blacke, this plaintiffe heere, the offendour, did call me asse, I  
 2282 beseech you let it be remembred in his punishment, and also  
 2283 the watch heard them talke of one Deformed, they say he  
 2390 2284 weares a key in his eare and a locke hanging by it, and borows  
 2285 monie in Gods name, the which he hath vſde ſo long, & neuer  
 2286 paid, that now men grow hard-hearted and wil lend nothing  
 2287 for Gods sake:praise you examine him vpon that point.

2288 *Leonato* I thanke thee for thy care and honeſt paines.

2289 *Const.* Your worſhip ſpeakes like a moſt thankful and re-  
 2290 uerent youth, and I praife God for you.

2291 *Leon.* Thereſ for thy paines.

2292 *Const.* God ſaue the foundation.

2400 2293 *Leon.* Goe, I diſcharge thee of thy priſoner, and I thanke  
 2294 thee.

2295 *Const.* I leaue an arrant knaue with your worſhip, which I  
 2296 beſeech your worſhip to correſt your ſelfe, for the example of  
 2297 others: God keepe your worſhip, I wiſh your worſhip well,  
 2298 God reſtore you to health, I humblie giue you leaue to depart  
 2299 and if a merie meeting may be wiſht, God prohibite it: come  
 2300 neighbour.

2301 *Leon.* Vntill to morrow morning, Lords, farewell.

2411 2302 *Brot.* Farewell my lords, we looke for you to morrow.

2303 *Prince* We will not faile.

2304 *Claud.* To night ile mourne with Hero.



Shall face to face be brought to <i>Margaret</i> ,	2379
Who I beleuee was packt in all this wrong,	2380
Hired to it by your brother.	2381
<i>Bor.</i> No by my foule she was not,	2382
Nor knew not what she did when she spoke to me,	2383
But alwaies hath bin iust and vertuous,	2384
In anie thing that I do know by her.	2385
<i>Const.</i> Moreouer fir, which indeede is not vnder white	2386
and black, this plaintiffe here, the offendour did call mee	2387
affe, I beseech you let it be remembred in his punish-	2388
ment, and also the vvatch heard them talke of one Deformed,	2389
they say he weares a keyin his eare and a lock hang-	2390
ing by it, and borrowes monie in Gods name, the which	2391
he hath vs'd so long, and neuer paied, that now men grow	2392
hard-harted and will lend nothing for Gods sake : praie	2393
you examine him vpon that point.	2394
<i>Leon.</i> I thanke thee for thy care and honest paines.	2395
<i>Const.</i> Your vvorship speakes like a most thankfull	2396
and reuerend youth, and I praife God for you.	2397
<i>Leon.</i> There's for thy paines.	2398
<i>Const.</i> God saue the foundation.	2399
<i>Leon.</i> Goe, I difcharge thee of thy prifoner, and I	2400
thanke thee.	2401
<i>Const.</i> I leaue an arrant knaue vvith your vvorship,	2402
which I beseech your vvorship to correct your selfe, for	2403
the example of others : God keepe your vvorship, I	2404
wish your vvorship vvell, God restore you to health,	2405
I humblie giue you leaue to depart, and if a mer-	2406
rie meeting may be wisht, God prohibite it : come	2407
neighbour.	2408
<i>Leon.</i> Vntill to morrow morning, Lords, farewell.	2409
	<i>Exeunt.</i> 2410
<i>Brot.</i> Farewell my Lords, vve looke for you to mor-	2411
row.	2412
<i>Prin.</i> We will not faile.	2413
<i>Clau.</i> To night ile mourne with <i>Hero</i> :	2414

2305 *Leonato* Bring you these fellows on, weel talke with Mar-  
2306 garet, how her acquaintance grew with this lewd fellow. *exeunt*

2307 *Enter Benedicke and Margaret.*

2308 *Bened.* Praise thee sweete mistress Margaret, deferue well at  
2420 2309 my hands, by helping me to the speech of Beatrice.

2310 *Mar.* Will you then write me a sonnet in praise of my beau-  
2311 tie?

2312 *Bene.* In so high a stile Margaret, that no man liuing shall  
2313 come ouer it, for in most comely truth thou deseruest it.

2314 *Mar.* To haue no man come ouer me, why shall I alwaies  
2315 keep below staires.

2316 *Bene.* Thy wit is as quicke as the grey-hounds mouth, it  
2430 2317 catches.

2318 *Mar.* And your's, as blunt as the Fencers foiles, which hit,  
2319 but hurt not.

2320 *Bene.* A most manly witte Margaret, it will not hurt a wo-  
2321 man: and so I pray thee call Beatrice, I giue thee the buck-  
2322 lers.

2323 *Marg.* Giue vs the swordes, wee haue bucklers of our  
2324 owne.

2325 *Bene.* If you vse them Margaret, you must putte in the  
2326 pikes with a vice, and they are dangerous weapons for  
2440 2327 maides.

2328 *Mar.* Well, I will call Beatrice to you, who I thinke hath  
2329 legges.

*Exit Margarite.*

2330 *Bene.* And therefore wil come. The God of loue that fits  
2331 aboue, and knowes mee, and knowes me, how pittifull I de-  
2332 ferue. I meane in singeing, but in louing, Leander the good  
2333 swimmer, Troilus the first imploier of pandars, and a whole

2334 booke full of these quondam carpet-mongers, whose names  
2335 yet runne smoothly in the euen rode of a blancke verse, why

*Leon.* Bring you these fellows on, weel talke vvith 2415  
*Margaret*, how her acquaintance grew vvith this lewd 2416  
 fellow. *Exeunt.* 2417

*Enter Benedicke and Margaret.* 2418

*Ben.* Praie thee sweete Miftris *Margaret*, deferue 2419  
 vvell at my hands, by helping mee to the ſpeech of *Bea-* 2420  
*trice.* 2421

*Mar.* Will you then write me a Sonnet in praife of 2422  
 my beautie? 2423

*Bene.* In ſo high a file *Margaret*, that no man liuing 2424  
 ſhall come ouer it, for in moſt comely truth thou defer- 2425  
 ueſt it. 2426

*Mar.* To haue no man come ouer me, why, ſhall I al- 2427  
 waies keepe below ſtaires? 2428

*Bene.* Thy wit is as quicke as the grey-hounds mouth, 2429  
 it catches. 2430

*Mar.* And yours, as blunt as the Fencers foiles, which 2431  
 hit, but hurt not. 2432

*Bene.* A moſt manly wit *Margaret*, it will not hurt a 2433  
 woman: and ſo I pray thee call *Beatrice*, I giue thee the 2434  
 bucklers. 2435

*Mar.* Giue vs the ſwords, wee haue bucklers of our 2436  
 owne. 2437

*Bene.* If you vſe them *Margaret*, you muſt put in the 2438  
 pikes with a vice, and they are dangerous weapons for 2439  
 Maides. 2440

*Mar.* Well, I will call *Beatrice* to you, who I thinke 2441  
 hath legges. *Exit Margarite.* 2442

*Ben.* And therefore will come. The God of loue that 2443  
 fits aboue, and knowes me, and knowes me, how pitt- 2444  
 full I deferue. I meane in ſinging, but in louing, Lean- 2445  
 der the good ſwimmer, Troilous the firſt imploier of 2446  
 pandars, and a whole booke full of theſe quondam car- 2447  
 pet-mongers, whoſe name yet runne ſmoothly in the e- 2448  
 uen rode of a blanke verſe, why they were neuer ſo true- 2449

2450 2336 they were neuer fo truly turnd ouer and ouer as my poore felfe  
 2337 in loue: mary I cannot shew it in rime, I haue tried, I can finde  
 2338 out no rime to Ladie but babie, an innocent rime: for fcorne,  
 2339 horne, a hard rime: for fchoole foole, a babling rime: very omi-  
 2340 nous endings, no, I was not borne vnder a riming plannet,  
 2341 nor I cannot wooe in feftiuall termes: fweete Beatrice wouldft  
 2342 thou come when I cald thee?

2343 *Enter Beatrice.*

2344 *Beat.* Yea fignior, and depart when you bid me.

2460 2345 *Bene.* O ftay but till then.

2346 *Beat.* Then, is fpoken: fare you wel now, and yet ere I goe,  
 2347 let me goe with that I came, which is, with knowing what  
 2348 hath paff betweene you and Claudio.

2349 *Bene.* Onely foule words, and therevpon I will kiffe thee.

2350 *Beat.* Foule words is but foule wind, and foule wind is but  
 2351 foule breath, and foule breath is noifome, therefore I wil depart  
 2352 vnkift.

2353 *Bene.* Thou haft frightened the word out of his right fence,  
 2470 2354 fo forcible is thy wit, but I muft tel thee plainly, Claudio vnder-  
 2355 goes my challenge, and either I muft shortly heare from him  
 2356 or I will fubfcribe him a coward, and I pray thee now tell me,  
 2357 for which of my bad parts didft thou firft fal in loue with me?

2358 *Beat.* For them all together, which maintaine fo politique  
 2359 a ftate of euil, that they will not admitte any good part to inter-  
 2360 mingle with them: but for which of my good parts did you firft  
 2361 fuffer loue for me?

2362 *Bene.* Suffer loue! a good epithite, I do fuffer loue indeed,  
 2480 2363 for I loue thee againft my will.

2364 *Beat.* In fpight of your heart I thinke, alas poore heart, if  
 2365 you fpight it for my fake, I will fpight it for yours, for I wil ne-  
 2366 uer loue that which my friend hates.

2367 *Bene.* Thou and I are too wife to wooe peaceably.

ly turned ouer and ouer as my poore selfe in loue : mar- 2450  
 rie I cannot shew it rime, I haue tried, I can finde out no 2451  
 rime to Ladie but babie, an innocent rime : for fcorne, 2452  
 horne, a hard time : for schoole foole, a babling time : 2453  
 verie ominous endings, no, I was not borne vnder a ri- 2454  
 ming Plannet, for I cannot wooe in festiuall tearmes : 2455

*Enter Beatrice.* 2456

fweete *Beatrice* would'st thou come when I cal'd 2457  
 thee ? 2458

*Beat.* Yea Signior, and depart when you bid me. 2459

*Bene.* O stay but till then. 2460

*Beat.* Then, is spoken : fare you well now, and yet ere 2461  
 I goe, let me goe with that I came, which is, with know- 2462  
 ing what hath past betweene you and *Claudio*. 2463

*Bene.* Onely foule words, and thereupon I will kisse 2464  
 thee. 2465

*Beat.* Foule words is but foule wind, and foule wind 2466  
 is but foule breath, and foule breath is noisome, there- 2467  
 fore I will depart vnkift. 2468

*Bene.* Thou hast frighted the word out of his right 2469  
 fence, so forcible is thy wit, but I must tell thee plainly, 2470  
*Claudio* vndergoes my challenge, and either I must short- 2471  
 ly heare from him, or I will subscribe him a coward, and 2472  
 I pray thee now tell me, for which of my bad parts didst 2473  
 thou first fall in loue with me ? 2474

*Beat.* For them all together, which maintain'd so 2475  
 politique a state of euill, that they will not admit any 2476  
 good part to intermingle with them : but for which of 2477  
 my good parts did you first suffer loue for me ? 2478

*Bene.* Suffer loue ! a good epithite, I do suffer loue in- 2479  
 deede, for I loue thee against my will. 2480

*Beat.* In spight of your heart I think, alas poore heart, 2481  
 if you spight it for my sake, I will spight it for yours, for 2482  
 I will neuer loue that which my friend hates. 2483

*Bened.* Thou and I are too wise to wooe peacea- 2484  
 blie. 2485

2368 *Beat.* It appears not in this confession, theres not one wife  
2369 man among twentie that will praise himselfe.

2370 *Bene.* An old, an old instance Beatrice, that liu'd in the time  
2371 of good neighbours, if a man do not erect in this age his owne  
2490 2372 toomb ere he dies, he shall liue no longer in monument, then  
2373 the bell rings, and the widow weepes.

2374 *Beat.* And how long is that thinke you ?

2375 *Bene.* Question, why an hower in clamour and a quarter in

2376 rhowme, therefore is it most expedient for the wife, if Don  
2377 worme (his conscience) find no impediment to the contrary, to  
2378 be the trumpet of his owne vertues, as I am to my self so much  
2379 for praising my selfe, who I my selfe will beare witness is praise  
2500 2380 worthie, and now tell me, how doth your coffin ?

2381 *Beat.* Verie ill.

2382 *Bene.* And how do you ?

2383 *Beat.* Verie ill too.

2384 *Bene.* Serue God, loue me, and mend, there wil I leaue you  
2385 too, for here comes one in haste. *Enter Vrsula.*

2386 *Vrsula* Madam, you must come to your vncke, yonders old  
2387 coile at home, it is proued my Lady Hero hath bin falsely ac-  
2388 cusde, the Prince and Claudio mightily abusde, and Don Iohn  
2510 2389 is the author of all, who is fled and gone : will you come pre-  
2390 fently ?

2391 *Beat.* Will you go heare this newes signior ?

2392 *Bene.* I wil liue in thy heart, die in thy lap, and be buried in  
2393 thy eies : and moreouer, I wil go with thee to thy vnckles. *exit.*

2394 *Enter Claudio, Prince, and three or foure with tapers.*

2395 *Claudio* Is this the monument of Leonato ?

*Bea.* It appeares not in this confeffion, there's not one  
wife man among twentie that will praife himfelfe. 2486  
2487

*Bene.* An old, an old instance *Beatrice*, that liu'd in 2488  
the time of good neighbours, if a man doe not erect in 2489  
this age his owne tombe ere he dies, hee fhall liue no 2490  
longer in monuments, then the Bels ring, & the Widdow 2491  
weepes. 2492

*Beat.* And how long is that thinke you? 2493

*Ben.* Question, why an hower in clamour and a quar- 2494  
ter in rhewme, therfore is it moft expedient for the wife, 2495  
if Don worme (his confcience) finde no impediment to 2496  
the contrarie, to be the trumpet of his owne vertues, as 2497  
I am to my felfe fo much for praifing my felfe, who I my 2498  
felfe will beare witneffe is praife worthie, and now tell 2499  
me, how doth your cofin? 2500

*Beat.* Verie ill. 2501

*Bene.* And how doe you? 2502

*Beat.* Verie ill too. 2503

*Enter Vrfula.* 2504

*Bene.* Serue God, loue me, and mend, there will I leaue 2505  
you too, for here comes one in hafte. 2506

*Vrf.* Madam, you muft come to your Vncle, yon- 2507  
ders old coile at home, it is prooued my Ladie *He-* 2508  
*ro* hath bin falfelie accufde, the *Prince* and *Claudio* 2509  
mightilie abusde, and *Don Iohn* is the author of all, who 2510  
is fled and gone: will you come prefentlie? 2511

*Beat.* Will you go heare this newes Signior? 2512

*Bene.* I will liue in thy heart, die in thy lap, and be bu- 2513  
ried in thy eies: and moreouer, I will goe with thee to 2514  
thy Vncles. *Exeunt.* 2515

*Enter Claudio, Prince, and three or foure with Tapers.* 2516

*Clau.* Is this the monument of *Leonato*? 2517

- 2396 *Lord* It is my Lord. *Epitaph.*  
 2397 Done to death by flauderous tongues,  
 2520 2398 Was the Hero that heere lies :  
 2399 Death in guerdon of her wronges,  
 2400 Giues her fame which neuer dies :  
 2401 So the life that dyed with flame,  
 2402 Liues in death with glorious fame.  
 2403 Hang thou there vpon the toomb,  
 2404 Praising hir when I am dead.  
 2405 *Claudio* Now mufick found & fing your folemne hymne.
- 2406 *Song* Pardon goddeffe of the night,  
 2530 2407 Thofe that flew thy virgin knight,  
 2408 For the which with fongs of woe,  
 2409 Round about her tombe they goe :  
 2410 Midnight affift our mone, help vs to figh & grone.  
 2411 Heuily heuily.  
 2412 Graues yawne and yeeld your dead,  
 2413 Till death be vttered,  
 2414 Heuily heuily. (right.)
- 2415 *Lo.* Now vnto thy bones good night, yeerely will I do this  
 2416 *Prince* Good morrow maifters, put your torches out,  
 2540 2417 The wolues haue preied, and looke, the gentle day  
 2418 Before the wheelles of Phœbus, round about  
 2419 Dapples the drowfie Eaft with fpots of grey :  
 2420 Thanks to you al, and leaue vs, fare you well.  
 2421 *Claudio* Good morrow mafters, each his feuerall way.  
 2422 *Prince* Come let vs hence, and put on other weedes,  
 2423 And then to Leonatoes we will goe.  
 2424 *Claudio* And Hymen now with luckier iffue fpeeds,  
 2425 Then this for whom we rendred vp this woe. *exeunt.*  
 2426 *Enter Leonato, Benedick, Margaret Vrsula, old man, Frier, Hero.*  
 2550 2427 *Frier* Did I not tell you fhee was innocent ?  
 2428 *Leo.* So are the Prince and Claudio who accufd her,



<i>Lord.</i> It is my Lord.	<i>Epitaph.</i>	2518
	<i>Done to death by slanderous tongues,</i>	2519
	<i>Was the Hero that here lies :</i>	2520
	<i>Death in guerdon of her wrongs,</i>	2521
	<i>Giues her fame which neuer dies :</i>	2522
	<i>So the life that dyed with shame,</i>	2523
	<i>Liues in death with glorious fame.</i>	2524
	<i>Hang thou there vpon the tombe,</i>	2525
	<i>Praising her when I am dombe.</i>	2526
<i>Clau.</i> Now mufick found & fing your folemn hymne		2527
	Song.	2528
	<i>Pardon goddesse of the night,</i>	2529
	<i>Thofe that flew thy virgin knight,</i>	2530
	<i>For the which with fongs of woe,</i>	2531
	<i>Round about her tombe they goe :</i>	2532
	<i>Midnight affist our mone, helpe vs to figh and grone.</i>	2533
	<i>Heauily, heauily.</i>	2534
	<i>Graues yawne and yeelde your dead,</i>	2535
	<i>Till death be vttered,</i>	2536
	<i>Heauenly, heauenly.</i>	2537
	(this right.	
<i>Lo.</i> Now vnto thy bones good night, yeerely will I do		2538
<i>Prin.</i> Good morrow mafters, put your Torches out,		2539
The wolues haue preied, and looke, the gentle day		2540
Before the wheeles of Phœbus, round about		2541
Dapples the drowfie Eaft with fspots of grey :		2542
Thanks to you all, and leaue vs, fare you well.		2543
<i>Clau.</i> Good morrow mafters, each his feuerall way.		2544
<i>Prin.</i> Come let vs hence, and put on other weedes,		2545
And then to <i>Leonatoes</i> we will goe.		2546
<i>Clau.</i> And Hymen now with luckier iffue fpeeds,		2547
Then this for whom we rendred vp this woe. <i>Exeunt</i>		2548
<i>Enter Leonato, Bene. Marg. Vrfula, old man, Frier, Hero.</i>		2549
<i>Frier.</i> Did I not tell you ſhe was innocent?		2550
<i>Leo.</i> So are the <i>Prince</i> and <i>Claudio</i> who accus'd her,		2551

- 2429 Vpon the errour that you heard debated :  
 2430 But Margaret was in some fault for this,  
 2431 Although against her will as it appeares,  
 2432 In the true course of all the question.  
 2433 *Old* Wel, I am glad that all things forts so well.  
 2434 *Bened.* And so am I, being else by faith enforced  
 2435 To call young Claudio to a reckoning for it.  
 2436 *Leo.* Well daughter, and you gentlewomen all,  
 2560 2437 Withdraw into a chamber by your selues,  
 2438 And when I send for you come hither masked :  
 2439 The Prince and Claudio promise by this howre  
 2440 To visite me, you know your office brother,  
 2441 You must be father to your brothers daughter,  
 2442 And giue her to young Claudio. *Exeunt Ladies.*  
 2443 *Old* Which I will doe with confirmed countenance.  
 2444 *Bened.* Frier, I must intreate your paines, I thinke.  
 2445 *Frier* To doe what Signior ?  
 2446 *Bened.* To bind me, or vndo me, one of them :  
 2570 2447 Signior Leonato, truth it is good Signior,  
 2448 Your niece regards me with an eye of fauour.  
 2449 *Leo.* That eye my daughter lent her, tis most true.  
 2450 *Bened.* And I do with an eye of loue requite her.  
 2451 *Leo.* The sight whereof I thinke you had from me,  
 2452 From Claudio and the Prince, but whats your will ?  
 2453 *Bened.* Your answere sir is enigmaticall,  
 2454 But for my wil, my will is, your good will  
 2455 May stand with ours, this day to be conioynd,  
 2456 In the state of honorable marriage,  
 2580 2457 In which (good Frier) I shal desire your help.  
 2458 *Leo.* My heart is with your liking.  
 2459 *Frier* And my helpe.  
 2460 Heere comes the Prince and Claudio.  
 2461 *Enter Prince, and Claudio, and two or three other.*  
 2462 *Prince* Good morrow to this faire assembly.  
 2463 *Leo.* Good morrow Prince, good morrow Claudio :  
 2464 We heere attend you, are you yet determined,  
 2465 To day to marry with my brothers daughter ?

Vpon the error that you heard debated :	2552
But <i>Margaret</i> was in some fault for this,	2553
Although against her will as it appears,	2554
In the true course of all the question.	2555
<i>Old.</i> Well, I am glad that all things fort so well.	2556
<i>Bene.</i> And so am I, being else by faith enforced	2557
To call young <i>Claudio</i> to a reckoning for it.	2558
<i>Leo.</i> Well daughter, and you gentlewomen all,	2559
Withdraw into a chamber by your selues,	2560
And when I send for you, come hither mask'd :	2561
The <i>Prince</i> and <i>Claudio</i> promis'd by this howre	2562
To visit me, you know your office Brother,	2563
You must be father to your brothers daughter,	2564
And giue her to young <i>Claudio</i> . <i>Exeunt Ladies.</i>	2565
<i>Old.</i> Which I will doe with confirm'd countenance.	2566
<i>Bene.</i> Frier, I must intreat your paines, I thinke.	2567
<i>Frier.</i> To doe what Signior ?	2568
<i>Bene.</i> To binde me, or vndoe me, one of them :	2569
Signior <i>Leonato</i> , truth it is good Signior,	2570
Your neece regards me with an eye of fauour.	2571
<i>Leo.</i> That eye my daughter lent her, 'tis most true.	2572
<i>Bene.</i> And I doe with an eye of loue requite her.	2573
<i>Leo.</i> The sight whereof I thinke you had from me,	2574
From <i>Claudio</i> , and the <i>Prince</i> , but what's your will ?	2575
<i>Bened.</i> Your answer fir is Enigmaticall,	2576
But for my will, my will is, your good will	2577
May stand with ours, this day to be conioyn'd,	2578
In the state of honourable marriage,	2579
In which (good Frier) I shall desire your helpe.	2580
<i>Leon.</i> My heart is with your liking.	2581
<i>Frier.</i> And my helpe.	2582
<i>Enter Prince and Claudio, with attendants.</i>	2583
<i>Prin.</i> Good morrow to this faire assembly.	2584
<i>Leo.</i> Good morrow <i>Prince</i> , good morrow <i>Claudio</i> :	2585
We heere attend you, are you yet determin'd,	2586
To day to marry with my brothers daughter ?	2587

- 2466 *Claud.* Ile hold my mind were she an Ethiope.  
 2467 *Leo* Call her fourth brother, heres the Frier ready.  
 2590 2468 *P.* Good morrow Bened. why whats the matter ?  
 2469 That you haue such a Februarie face,  
 2470 So full of frost, of storme, and clowdinessse.  
 2471 *Claud.* I thinke he thinkes vpon the sauage bull :  
 2472 Tush feare not man, weele tip thy hornes with gold,  
 2473 And all Europa shall reioyce at thee,  
 2474 As once Europa did at lustie Ioue,  
 2475 When he would play the noble beaft in loue.  
 2476 *Bene.* Bull Ioue fir had an amiable lowe,  
 2477 And some such strange bull leapt your fathers cowe,  
 2600 2478 And got a calfe in that fame noble feate,  
 2479 Much like to you, for you haue iust his bleate.  
 2480 *Enter brother, Hero, Beatrice, Margaret, Vrfula.*  
 2481 *Clau.* For this I owe you : here comes other recknings.  
 2482 Which is the Lady I must feize vpon ?  
 2483 *Leo.* This fame is she, and I do giue you her.  
 2484 *Claud.* Why then shees mine, sweet, let me see your face.  
 2485 *Leon.* No that you shall not till you take her hand,  
 2486 Before this Frier, and sweare to marry hir.  
 2487 *Claud.* Giue me your hand before this holy Frier,  
 2610 2488 I am your husband if you like of me.  
 2489 *Hero* And when I liu'd I was your other wife,  
 2490 And when you loued, you were my other husband.  
 2491 *Claud.* Another Hero.  
 2492 *Hero* Nothing certainer.  
 2493 One Hero died defilde, but I do liue,  
 2494 And furely as I liue, I am a maide.  
 2495 *Prince* The former Hero, Hero that is dead.  
 2496 *Leon.* She died my Lord, but whiles her flander liu'd.  
 2497 *Frier* All this amazement can I qualifie,  
 2620 2498 When after that the holy rites are ended,  
 2499 Ile tell you largely of faire Heroes death,  
 2500 Meane time let wonder seeme familiar,  
 2501 And to the chappell let vs presently.

<i>Claud.</i> Ile hold my minde were she an Ethiope.	2588
<i>Leo.</i> Call her forth brother, heres the Frier ready.	2589
<i>Prin.</i> Good morrow <i>Benedike</i> , why what's the matter?	2590
That you haue such a Februarie face,	2591
So full of frost, of storme, and clowdineffe.	2592
<i>Claud.</i> I thinke he thinkes vpon the sauage bull :	2593
Tuff, feare not man, wee'll tip thy hornes with gold,	2594
And all Europa shall reioyce at thee,	2595
As once <i>Europa</i> did at lusty <i>Ioue</i> ,	2596
When he would play the noble beaft in loue.	2597
<i>Ben.</i> Bull <i>Ioue</i> fir, had an amiable low,	2598
And some such strange bull leapt your fathers Cow,	2599
A got a Calfe in that fame noble feat,	2600
Much like to you, for you haue iust his bleat.	2601
<i>Enter brother, Hero, Beatrice, Margaret, Vrsula.</i>	2602
<i>Cla.</i> For this I owe you : here comes other recknings.	2603
Which is the Lady I must feize vpon ?	2604
<i>Leo.</i> This fame is she, and I doe giue you her.	2605
<i>Cla.</i> Why then she's mine, sweet let me see your face.	2606
<i>Leon.</i> No that you shal not, till you take her hand,	2607
Before this Frier, and sweare to marry her.	2608
<i>Cla.</i> Giue me your hand before this holy Frier,	2609
I am your husband if you like of me.	2610
<i>Hero.</i> And when I liu'd I was your other wife,	2611
And when you lou'd, you were my other husband.	2612
<i>Cla.</i> Another <i>Hero</i> ?	2613
<i>Hero.</i> Nothing certainer.	2614
One <i>Hero</i> died, but I doe liue,	2615
And surely as I liue, I am a maid.	2616
<i>Prin.</i> The former <i>Hero</i> , <i>Hero</i> that is dead.	2617
<i>Leon.</i> Shee died my Lord, but whiles her slander liu'd.	2618
<i>Frier.</i> All this amazement can I qualifie,	2619
When after that the holy rites are ended,	2620
Ile tell you largely of faire <i>Heroes</i> death :	2621
Meane time let wonder seeme familiar,	2622
And to the chappell let vs presently.	2623

- 2502 *Ben.* Soft and faire Frier, which is Beatrice ?  
 2503 *Beat.* I anſwer to that name, what is your will ?  
 2504 *Bene.* Do not you loue me ?  
 2505 *Beat.* Why no, no more then reaſon.  
 2506 *Bene.* Why then your vncke, and the prince, and Claudio,  
 2507 Hauē beene deceiued, they ſwore you did.  
 2630 2508 *Beat.* Do not you loue me ?  
 2509 *Bene.* Troth no, no more then reaſon.  
 2510 *Beat.* Why then my cofin Margaret and Vrfula  
 2511 Are much deceiu'd, for they did ſweare you did.  
 2512 *Bene.* They ſwore that you were almoſt ficke for me.  
 2513 *Beat.* They ſwore that you were welnigh dead for me.  
 2514 *Bene.* Tis no ſuch matter, then you do not loue me.  
 2515 *Beat.* No truly, but in friendly recompence.  
 2516 *Leon.* Come cofin, I am ſure you loue the gentleman.  
 2517 *Clau.* And ile beſworne vpon't, that he loues her,  
 2640 2518 For heres a paper written in his hand,  
 2519 A halting fonnet of his owne pure braine,  
 2520 Fashioned to Beatrice.  
 2521 *Hero* And heres another,  
 2522 Writ in my cofins hand, ſtolne from her pocket,  
 2523 Containing her affection vnto Benedicke.  
 2524 *Bene.* A miracle, heres our owne hands againſt our hearts:  
 2525 come, I will haue thee, but by this light I take thee for pittie.
- 2526 *Beat.* I would not denie you, but by this good day, I yeeld  
 2650 2527 vpon great perſwaſion, and partly to faue your life, for I was  
 2528 told, you were in a conſumption.  
 2529 *Leon.* Peace I will ſtop your mouth.  
 2530 *Prince* How doſt thou Benedicke the married man ?  
 2531 *Bene.* Ile tel thee what prince: a colledge of witte-crackers  
 2532 cannot flout me out of my humour, doſt thou think I care for  
 2533 a Satyre or an Epigramme ? no, if a man will be beaten with  
 2534 braines, a ſhall weare nothing hanſome about him: in briefe,  
 2535 ſince I doe purpoſe to marrie, I will think nothing to anie pur-  
 2536 poſe that the world can ſaie againſt it, and therefore neuer flout

<i>Ben.</i> Soft and faire Frier, which is <i>Beatrice</i> ?	2624
<i>Beat.</i> I answer to that name, what is your will?	2625
<i>Bene.</i> Doe not you loue me?	2626
<i>Beat.</i> Why no, no more then reason.	2627
<i>Bene.</i> Why then your Vncle, and the Prince, & <i>Clau-</i>	2628
<i>io,</i> haue beene deceiued, they fwoare you did.	2629
<i>Beat.</i> Doe not you loue mee?	2630
<i>Bene.</i> Troth no, no more then reason.	2631
<i>Beat.</i> Why then my Cofin <i>Margaret</i> and <i>Vrsula</i>	2632
are much deceiu'd, for they did fweare you did.	2633
<i>Bene.</i> They fwoare you were almost sicke for me.	2634
<i>Beat.</i> They fwoare you were wel-nye dead for me.	2635
<i>Bene.</i> 'Tis no matter, then you doe not loue me?	2636
<i>Beat.</i> No truly, but in friendly recompence.	2637
<i>Leon.</i> Come Cofin, I am fure you loue the gentlemã.	2638
<i>Clau.</i> And Ile be fwoarne vpon't, that he loues her,	2639
for heres a paper written in his hand,	2640
A halting fonnet of his owne pure braine,	2641
fashioned to <i>Beatrice.</i>	2642
<i>Hero.</i> And heeres another,	2643
Writ in my cofins hand, stolne from her pocket,	2644
containing her affection vnto <i>Benedicke.</i>	2645
<i>Bene.</i> A miracle, here's our owne hands againſt our	2646
heart: come I will haue thee, but by this light I take	2647
hee for pittie.	2648
<i>Beat.</i> I would not denie you, but by this good day, I	2649
sweld vpon great perſwaſion, & partly to ſaue your life,	2650
for I was told, you were in a conſumption.	2651
<i>Leon.</i> Peace I will ſtop your mouth.	2652
<i>Prin.</i> How doſt thou <i>Benedicke</i> the married man?	2653
<i>Bene.</i> Ile tell thee what Prince: a Colledge of witte-	2654
crackers cannot flout mee out of my humour, doſt thou	2655
think I care for a Satyre or an Epigram? no, if a man will	2656
be beaten with braines, a ſhall weare nothing handſome	2657
about him: in briefe, ſince I do purpoſe to marry, I will	2658
thinke nothing to any purpoſe that the world can ſay a-	2659

2660 2537 at me, for what I haue said against it : for man is a giddie thing,  
 2538 and this is my conclusion : for thy part Claudio, I did thinke  
 2539 to haue beaten thee, but in that thou art like to be my kinsman,  
 2540 liue vnbruisde, and loue my coufen.

2541 *Clau.* I had wel hopte thou wouldst haue denied Beatrice,  
 2542 that I might haue cudgelld thee out of thy single life, to make  
 2543 thee a double dealer, which out of question thou wilt be, if my  
 2544 coosin do not looke exceeding narrowly to thee.

2545 *Bene.* Come, come, we are friends, lets haue a dance ere we  
 2670 2546 are maried, that we may lighten our own hearts, and our wiues  
 2547 heeles.

2548 *Leon.* Weele haue dancing afterward.

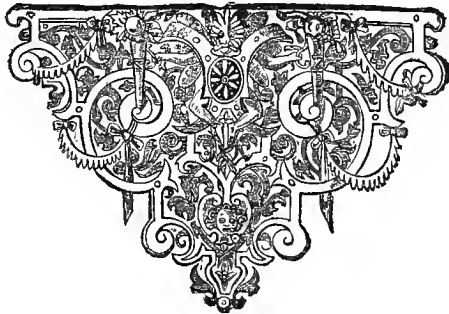
2549 *Bene.* First, of my worde, therefore plaie musicke, Prince,  
 2550 thou art sad, get thee a wife, get thee a wife, there is no staffe  
 2551 more reuerent then one tipt with horne.

2552 *Enter Messenger.*

2553 *Mess.* My Lord, your brother Iohn is tane in flight,  
 2554 And brought with armed men backe to Messina.

2555 *Bene.* Thinke not on him till to morrow, ile deuise thee  
 2679 2556 braue punishments for him: strike vp Pipers. *dance.*

*FINIS.*





ainst it, and therefore neuer flout at me, for I haue said 2660  
 gainst it : for man is a giddy thing, and this is my con- 2661  
 clusion : for thy part *Claudio*, I did thinke to haue beaten 2662  
 thee, but in that thou art like to be my kinsman, liue vn- 2663  
 ruis'd, and loue my cousin. 2664

*Cla.* I had well hop'd y<sup>e</sup> wouldst haue denied *Beatrice*, y<sup>e</sup> 2665  
 might haue cudgel'd thee out of thy single life, to make 2666  
 thee a double dealer, which out of questiō thou wilt be, 2667  
 my Cousin do not looke exceeding narrowly to thee. 2668

*Bene.* Come, come, we are friends, let's haue a dance 2669  
 ere we are married, that we may lighten our own hearts, 2670  
 and our wiues heeles. 2671

*Leon.* Wee'll haue dancing afterward. 2672

*Bene.* First, of my vvord, therefore play musick. *Prince,* 2673  
 thou art sad, get thee a vvife, get thee a vvife, there is no 2674  
 staff more reuerend then one tipt with horn. *Enter. Mef.* 2675

*Messen.* My Lord, your brother *John* is tane in flight, 2676  
 And brought with armed men backe to *Messina.* 2677

*Bene.* Thinke not on him till to morrow, ile deuise 2678  
 thee braue punishments for him : strike vp Pipers. *Dance.* 2679

FINIS.



MUCH ADOE ABOUT NOTHING.

COLLATION OF THE BANKSIDE SHAKESPEARE WITH  
THE 1600 QUARTO AND THE FIRST FOLIO.

SIGNATURE.	THE BANKSIDE SHAKESPEARE.	
	AT QUARTO LINE.	AT FOLIO LINE.
A 2	25	27
A 3	98	106
A 3 (v.) or blank	173	194
B	247	276
B 2	321	353
B 3	394	433
B 3 (v.) or blank	468	510
C	543	589
C 2	617	666
C 3	692	744
C	766	823
D	559	902
D 2	911	976
D 3	985	1053
D 3 (v.) or blank	1059	1129
E	1133	1203
E 2	1207	1277
E 3	1280	1355
E 3 (v.) or blank	1354	1431
F	1428	1509
F 2	1502	1588
F 3	1596	1665
F 3 (v.) or blank	1651	1740
G	1727	1816
G 2	1801	1890
G 3	1876	1965
G 3 (v.) or blank	1949	2040
H	2023	2146
H 2	2097	2190
H 3	2171	2273
H 3 (v.) or blank	2245	2351
I	2319	2422
I 2	2393	2514
I 3	2468	2590
I 3 (v.) or blank	2542	2666

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1st " " 102	104	1st " " 113	1584
2d " " 102	229	2d " " 113	1649
1st " " 103	295	1st " " 114	1708
2d " " 103	361	2d " " 114	1774
1st " " 104	419	1st " " 115	1840
2d " " 104	485	2d " " 115	1906
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2d " " 105	615	2d " " 116	2037
1st " " 106	680	1st " " 117	2097
2d " " 106	746	2d " " 117	2162
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2d " " 107	876	2d " " 118	2292
1st " " 108	939	1st " " 119	2356
2d " " 108	1005	2d " " 119	2421
1st " " 109	1068	1st " " 120	2487
2d " " 109	1127	2d " " 120	2547
1st " " 110	1193	1st " " 121	2613
2d " " 110	1258	2d " " 121	2674
1st " " 111	1323		
2d " " 111	1388		

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